TAJWEED FOR EVERY BEGINNER

in the Rewaayah of Hafs an Aasim

COMPILED BY

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This book is compiled for the sake of Allah, it is NOT FOR SALE. It is a compilation from the great work of honored teachers of the Glorious Qurán. May Allah bless all the Muslim Scholars, Teachers and students of knowledge who work to preserve the book of Allah and may Allah bless the entire Muslim Ummah. We ask Allah (S.W.T) help us in giving His Book its right when we recite it and make recitation beloved on our tongues and hearts more than anything else, and may He bless all those who made more than a mountain of effort in passing down the correct recitation of the Glorious Qur'an from the Prophet (PHUB) till the day of Judgement, ameen.

INTRODUCTION

« أَعُوذُ بِاللهِ السَّمِيعِ العَلِيمِ مِنَ الشَّيْطَانِ الرَّجِيمِ مِنْ هَمْزِهِ وَنَفْخِهِ وَنَفْثِهِ »

إِنَّ الْحَمْدَ لِلهِ، نَحْمَدُهُ، وَنَسْتَعِينُهُ، وَنَسْتَغْفِرُهُ، وَنَعُوذُ بِاللهِ مِنْ شُرُورِ أَنْفُسِنَا، وَسَيِّئَاتِ أَعْمَالِنا، مَنْ يَهْدِهِ اللهُ فَلا مُضِلَّ لَهُ، وَمَنْ يُضْلِلْ فَلا هَادِيَ لَهُ ، وَأَشْهَدُ أَنْ لا إِلَهَ إِلا اللهُ وَحْدَهُ لا شَرِيكَ لَهُ، وأَشْهَدُ أَنَّ مُحَمَّدًا عَبْدُهُ وَرَسُولُهُ.

Verily, All-Praise is due to Allah, we praise Him and seek His Help and we ask for His Forgiveness. And we seek refuge of Allah from the evil of ourselves and our bad actions. Whomsoever Allah guides, none can lead him astray, and whomsoever Allah leads astray none can guide him. And I testify that, there is no god but Allah alone who has no partner and I testify that Muhammad (PBUH) is his slave and messenger.

CHAPTER ONE

Hadith about the qur'an

عن النبي ﷺ قال: «خيركم من تعلّم القرآن وعلّمه». *The Prophet (S.A.W) said, the best of you is the one who learns the Qur'an and teaches it to others, Al-Bukhari.*

زينوا القرآن بأصواتكم - *The Prophet (S.A.W) said 'beautify the Qur'an with your voices' (recite in a beautiful voice). Reported by Abu Dawood, Nisaa'ee and ibn Majah.*

مثل المؤمن الذي يقرأ القرآن مثل الأترجة ريحها طيب وطعمها طيب ومثل المؤمن الذي لا يقرأ القرآن كمثل التمرة لا ريح لها وطعمها حلو ومثل المنافق الذي يقرأ القرآن مثل الريحانة ريحها طيب وطعمها مر ومثل المنافق الذي لا يقرأ القرآن كمثل الحنظلة ليس لها ريح وطعمها مر. وفي رواية مثل الفاجر بدل المنافق

.The Prophet (S.A.W) said 'the parable of the believer who recites the Quran is like a Citrus fruit. Its fragrance is sweet, and it is also sweet to eat. And the believer who does not recite the Quran, is like a dried Date fruit (Tam'ra), it has no fragrance, but it is sweet to eat. And the example of a hypocrite who recites the Quran, is like a Sweet Basil (Ray'haan), its fragrance is sweet, but it is bitter to eat. And the example of a hypocrite who does not recite the Quran is like a Colocynth - Bitter Apple (Hanzala), it has no fragrance and its bitter to eat. Reported by al-Bukhari and Muslim.

"ليس منا من لم يتغن بالقرآن" - *The Prophet (S.A.W) said, he who does not read the Qur'an in a melodious voice, is not from amongst us. Reported by al-Bukhari*

، عن تميم بن أوس رضي الله عنه ، أن النبي صلى الله عليه وسلم قال : (الدين النصيحة قلنا :لمن يا رسول الله ؟ قال :لله ، ولكتابه ، ولرسوله ، ولأئمة المسلمين وعامتهم . رواه البخاري ومسلم)

Reported from Tamim bin Aws, the Messenger of Allah (S.A.W) said: "Religion is Sincerity, we said to whom O messenger of Allah. He said to Allah, to His Book, to His Messenger, and to the Leaders of the Muslims and their Common Folk."

"اقرؤوا القرآن فإنه يأتي يوم القيامة شفيعا لأصحابه" *The Prophet (S.A.W) said, recite the Qur'an, for it will come on the Day of Resurrection as an interceder for its companions. Reported by Muslim.*

من قرأ حرفا من كتاب الله فله به حسنة والحسنة بعشر أمثالها لا أقول الم حرف ولكن ألف حرف ولام " حرف وميم حرف

The Prophet (S.A.W) said, 'whoever reads a harf (letter) from the book of Allah, he has a reward multiplied 10times. 'I am not saying Alif, Laam, Meem (together) is a harf, but Alif is a harf, Laam is a harf, and Meem is a harf. Saheeh: at-Tirmidhee.

الماهر بالقرآن مع السفرة الكرام البررة والذي يقرأ القرآن ويتتعتع فيه وهو عليه شاق له أجران وفي رواية والذي يقرؤه وهو يشتد عليه له أجران

Verily the one who recites the Qur'an excellently (precisely) will be in the company of the noble Angels. And the one who recites the Qur'an while stumbling and it is difficult for him, he will have double reward, Reported by al-Bukhari and Muslim.

"خُذُوا الْقُرْآنَ مِنْ أَرْبَعَةٍ مِنْ عَبْدِ اللهِ بْنِ مَسْعُودٍ وَسَالِمٍ مَوْلَى أَبِي حُذَيْفَةَ وَمُعَاذُ بْنُ جَبَلٍ وَأُبَيِّ بْنِ كَعْبٍ "

The Prophet (S.A.W) said "Learn the recitation of Qur'an from four: Abdullaah Ibn Masuud, Saalim, the freed slave of Abu Huthayfah, Muadh Ibn Jabal and Ubayy Ibn Ka'b." Al-Bukhari and Muslim

عَنِ النَّبِيِّ صلى الله عليه وسلم قَالَ لَهُ " يَا أَبَا مُوسَى لَقَدْ أُوتِيتَ مِزْمَارًا مِنْ مَزَامِيرِ آلِ دَاوُدَ.

The Prophet (S.A.W) said to him' "O Abu Musa! You have been given one of the Mazaameer (Flutes) of the family of David, i.e. a sweet melodious voice.' Reported by al-Bukhari.

أَنَّ رَسُولَ اللَّهِ ـ صلى الله عليه وسلم ـ قَالَ " مَنْ أَحَبَّ أَنْ يَقْرَأَ الْقُرْآنَ غَضًّا كَمَا أُنْزِلَ فَلْيَقْرَأْهُ عَلَى قِرَاءَةِ ابْنِ أُمِّ عَبْدٍ ".

The Prophet (S.A.W) said:" Whoever likes to recite the Quran as pleasant (fresh or crisp) as it was revealed should follow the recitation of Ibn Umm Abd (Abdullaah Ibn Masuud)." [Ibn Majaah].

عَنْ أُبَيِّ بْنِ كَعْبٍ قَالَ لَقِيَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ جِبْرِيلَ فَقَالَ يَا جِبْرِيلُ إِنِّي بُعِثْتُ إِلَى أُمَّةٍ أُمِّيِّينَ مِنْهُمْ الْعَجُوزُ وَالشَّيْخُ الْكَبِيرُ وَالْغُلَامُ وَالْجَارِيَةُ وَالرَّجُلُ الَّذِي لَمْ يَقْرَأْ كِتَابًا قَطُّ قَالَ يَا مُحَمَّدُ إِنَّ الْقُرْآنَ أُنْزِلَ عَلَى سَبْعَةِ أَحْرُفٍ

*Ubayy ibn Ka'b reported: The Messenger of Allah, peace and blessings be upon him, was met by Gabriel and he said, "**O Gabriel, I have been sent to an unlettered nation, among them are the disabled, the elderly, young boys and girls, and men who have never read a book.**" Gabriel said, "O Muhammad, the Quran has been revealed in seven readings."*

عن أنس رضي الله عنه قال قال رسول الله صلى الله عليه وسلم

إن لله أهلين من الناس. قالوا من هم يا رسول الله؟ قال أهل القرآن هم أهل الله وخاصته

رواه النسائي وابن ماجه

Anas (R.A) reported that the Prophet (S.A.W) said 'Indeed Allah has His special people from amongst humans'. It was said: 'who are they O Messanger of Allah? He said: 'The Companions of Qur'an are the special people of Allah and His chosen ones' (Nisaa'ee and ibn Majah).

عن أبي موسى الأشعري رضي الله عنه عن النبي صلى الله عليه وسلم قال

تعاهدوا القرآن فوالذي نفس محمد بيده لهو أشد تفلتا من الإبل في عقلها.

رواه مسلم

Narrated Abu Musa: The Prophet said, keep reciting the Qur'an, for by Him in Whose Hand my life is, Qur'an runs away (is forgotten) faster than camels that are released from their ropes (which they were tied with). Reported by al-Bukhari.

عن علي بن أبي طالب رضي الله عنه- قال" :حدثوا الناس بما يعرفون، أتريدون أن يُكذَّب الله ورسوله؟ " أخرجه البخاري

On the authority of Ali bin Abi Talib - may God be pleased with him - he said: "speak to the people with what they understand, do you want them to falsify Allah?" - [Reported by Al-Bukhari.]

قال رسول الله صلى الله عليه وسلم « أحِبُّوا العَرَبَ لثلاث : لأنى عربى ، والقرآنَ عربي ، ولسانَ أهل الجنة في الجنة عربى » أخرجه الطبرانى والحاكم

The Prophet (S.A.W) said "I love Arab because of three things, I am Arab, the Qur'an is Arab, and the language of the people of Jannah is Arab". (Attabaraani and Alhaakim)

Compilation of the Qur'an

During the life time of the Prophet (S.A.W), he used to call Zaid ibn Thabit (R.A) to write the Qur'an when he (S.A.W) received revelation. Zaid ibn Thabit (R.A) would write it on scapular bone using ink, he was the primary secretary of the Prophet (S.A.W).

Towards the beginning of the 12th year of Hij'rah, during the battle of Yamamah (the war of Ridda) after the Prophet (S.A.W), 70 Huffaaz (memorizers of the Qur'an) were martyred (killed in battle) and Umar ibn Khattab (R.A) was very concerned, so he drew the attention of Abubakar (R.A) who was the first Caliph after the Prophet, emphasising the need and importance to compile the Qur'an into one Mus'haf (collection of loose papers).

Abubakar (R.A) said to Umar (R.A) 'how can you ask me to do something which was not done during the time of the Prophet (S.A.W)', Umar (R.A) replied 'by Allah it is for a good cause', Abubakar (R.A) hesitated until Allah by His mercy guided him into accepting the advice. Zaid ibn Thabit was chosen by Abubakar (R.A) to lead the task of compiling the Qur'an into one Mus'haf because he was an intelligent man in his youth and the one who used to write the revelation for the Prophet (S.A.W). Zaid ibn Thabit then made an announcement in the ummah, calling anyone who has any part of the Qur'an **written at the presence** of the Prophet (S.A.W) to bring it forward along with a witness.

The companions who had written down any part of the revelation presented it to Zaid ibn Thabit until he compiled the whole Qur'an from the written pieces, except for the ayah of suratul Ahzab [23 :الأحزاب] which he found with the sahabah called Khuzaima ibn Thabit.

مِّنَ ٱلْمُؤْمِنِينَ رِجَالٌ صَدَقُوا۟ مَا عَٰهَدُوا۟ ٱللَّهَ عَلَيْهِ ۖ فَمِنْهُم مَّن قَضَىٰ نَحْبَهُۥ وَمِنْهُم مَّن يَنتَظِرُ ۖ وَمَا بَدَّلُوا۟ تَبْدِيلًا ﴿٢٣﴾

(*Among the Believers are men who have been true to their covenant with Allah: of them some have completed their vow (to the extreme), and of them some are (still) waiting to fulfill: but they have never changed (their determination) in the least.)*

Zaid ibn Thabit then accepted the remaining ayah and completed the compilation of the holy Qur'an. This was the first time Suratul Fatiha – Suratul Nas was compiled in one book. This was done when most of the companions were still alive. This copy went from Abu Bakr to 'Umar and then to Hafsa bint Umar. When Uthman became the third caliph he did not collect the mus'haf from Hafsa because he was shy and seeing that it was in the hands of the mother of the believers, he left it with her.

During one of the battles that took place in Azarbijaan and Armania (Russia), the Muslims from Iraq (on the recitation on Ibn Masuud) differed with the Muslims in Sham - Greater Syria (Lebanon, Palestine, Jordan, Lesser Syria – Damascus, on the recitation of Abu Darda) on recitation of the Qur'an, each party was accusing the other party of false recitation. Hudhayfa ibn Yamaan, one of the companions was among them and being concerned by these regional differences, rushed back to Madinah and went straight to the Caliph Uthman ibn Affaan (R.A) and said, "O Caliph, take hold of this Ummah, before they differ (about the Qur'an) like the Christians and Jews"

So, Uthman sent for the copy of Qur'an compiled by Abubakar which was in the possession of Umar's daughter Hafsa. Uthman ibn Affaan formed a committee of 4 companions headed once again by Zaid ibn Thabit, to produce copies of the Mus'haf called Mus'haful-Imaam which was sent to each province of the Muslim Ummah along with a Qaari' (reciter) to teach the people about the Mus'haf, thereby uniting the Ummah on one Mus'haf. The copies were sent to Bas'rah (Iraq), Kuufah (Iraq), Sham (Palestine, Lebanon, lesser Syria, Jordan), Makkah and Madinah, there was one personal copy with Uthman in Madinah (this was the copy which had his blood spilled on it, when he was killed). The original copy was returned back to Hafsa.

The people were ordered to get rid of the older Mus'hafs by burning them and adopting the Mus'haful-Imaam.

Whatever corresponds with the Mus'haful-Imaam was preserved and whatever contradicts it, was burnt (this was the best way to dispose of it). Scholars also say that you can dispose of it by throwing it in the ocean or use water to get rid of the ink (Allah knows best). There are no more copies of the Uthmanic Qur'an existing today.

Definition of the Qur'an

القرآن هو كلامُ اللهِ تعالىٰ المُعجِزُ، المُنَزَّلُ على قلبِ نبيِّنا محمدٍ ﷺ،
المُتَعَبَّدُ بتلاوتِه، المكتوبُ بينَ الدَّفَّتَين، المنقولُ إلينا
بالتواتُر، المُتَحَدَّىٰ بأقصَرِ سورةٍ منه

It is the inimitable (perfect) speech of Allah, the All-High, sent down upon the heart of our Prophet (S.A.W) (bearing its words, meanings and everything relevant to it), by which worship is performed by reciting it, which is written down between the two covers, conveyed to us through succession, and challenging (to the disbelivers) with its shortest Surah.

The Ten Mutawaatir Qiraa'at

The Qurayshi dialect was favoured in this and this eliminated much of the diversity, but some of it was still reflected in the different readings because it was essentially a science of oral transmission and there were no diacritical marks in the 'Uthmanic script. People recited the Qur'an as they had read it from their teacher and they in turn passed on this oral transmission.

Mutawaatir: a transmission which has independent chains of authorities, widely spread as to rule out the possibility of any error and on which there is consensus among the scholars, worldwide. There are ten mutawaatir readings:

1. Naafi' (d. 169h/785) – (Warsh, Qaluun)
2. Ibn Kathir (d. 120h/737) – (Al-Bazzi and Qunbul)
3. Abu 'Amru ibn al-'Ala' (d. 154h/762) – (Ad-Duree and As-Susee)
4. Ibn 'Aamir (d. 118h/736) – (Hishaam, Ibn Dhakwaan)
5. 'Aasim (d. 127h/744) – (Shu'bah and Hafs)
6. Hamza (d. 156h/772) – (Khalaf, Khallaad)
7. Al-Kisaaiy (d. 189h/904) – (Abu Al-Haarith and Ad-Duree)

This is the collection of the Iraqi scholar Abubakar Ibn Mujaahid (d.324h) after which Abu Amr Dani wrote a comprehensive book (Attayseer) of the seven reciters and their two famous narrators. This was later composed in a famous poem (Hirzul Amaan wa Waj'hal Tihaani – Shaatibiyyah/Laamiyyah) by Imaam Qaasim ibn Farruh Ash-Shaatibiyy

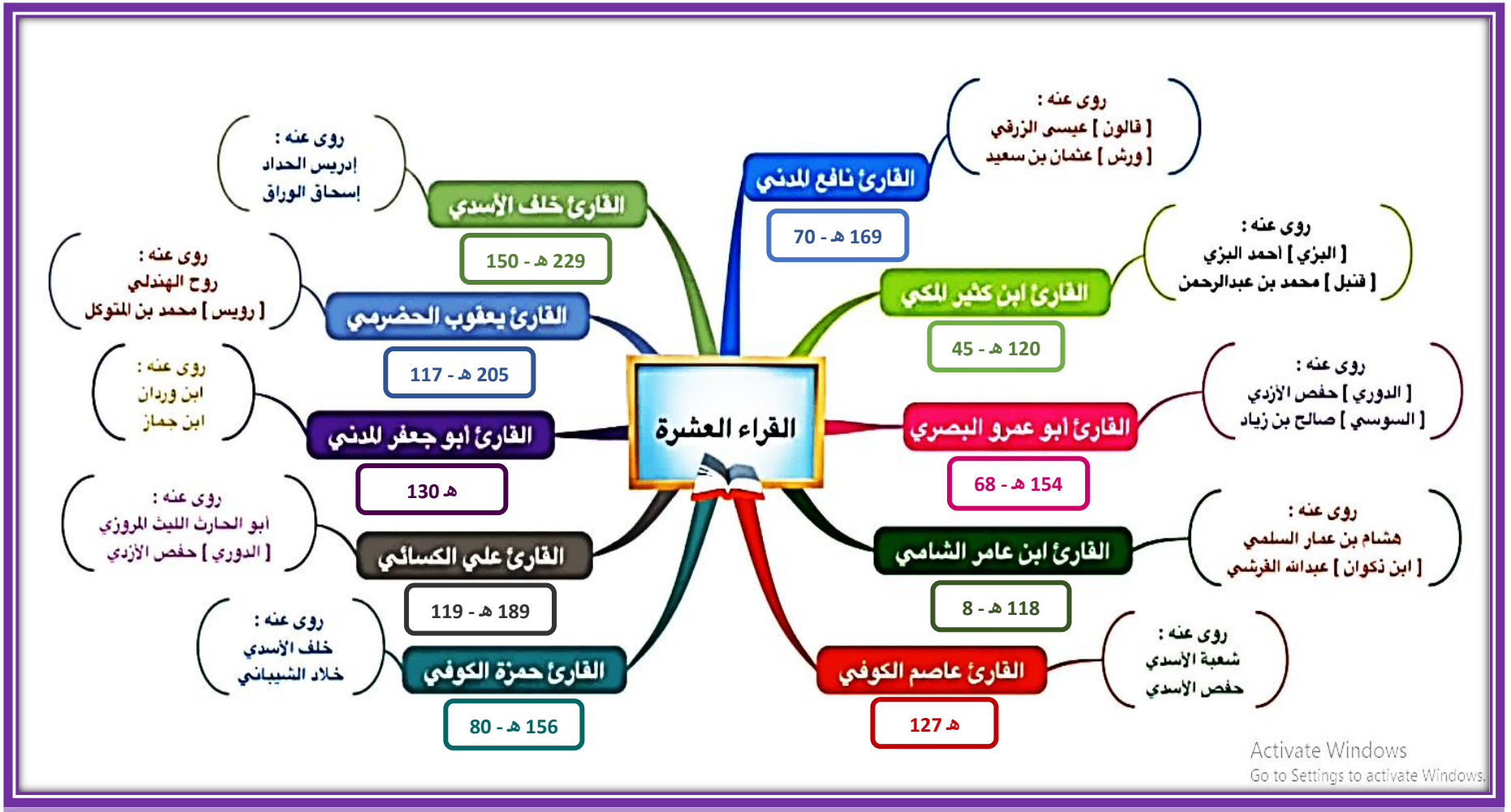
8. Abu Ja'far (d. 130h/747)
9. Ya'quub (d. 205h/820)
10. Khalaf Al- Aashir (d. 229h/843)

This is the collection of Imaam Ibn Jazariy (d.833h) in one of his famous books (Munjid Al Muqri'in, Tahbeer Attayseer and the poem Ad-Durra Almudiyyah), completing the 10 Mutawaatir Readings (Qiraa'at).

Each Imaam has two narrators. There can be significant differences in the reading between one narrator and another depending on what their Imaam taught them.

The riwaya of a particular Qiraa'a or the readings, or methods of recitation, are named after the leader (Imaam) of a school of Qur'an reciters. Each Qiraa'a derives its authority from a prominent leader (Imaam) of recitation in the 2nd or 3rd century Hijri who in turn, trace their riwaya or transmission back through the Companions from the Prophet (S.A.W) from Jibreel (A.S), from the Creator the Most High.

- *The first person to write a comprehensive book about Qiraa'at and reciters in one book is Abu Ubayd AlQaasim ibn Salam (d.224ه), where he mentioned about 25 reciters.*
- *The first person to write about Tajweed was the scholar Abu Muzaahim Alkhaaqaani (d.325ه), the book was called Husnul Adaa/Raaiyya/Khaaqaaniy.*


القراء العشرة
القارئ نافع المدني
169 هـ - 70
روى عنه :
[قالون] عيسى الزرقي
[ورش] عثمان بن سعيد
القارئ ابن كثير المكي
120 هـ - 45
روى عنه :
[البزي] احمد البزي
[قنبل] محمد بن عبدالرحمن
القارئ أبو عمرو البصري
154 هـ - 68
روى عنه :
[الدوري] حفص الأزدي
[السوسي] صالح بن زياد
القارئ ابن عامر الشامي
118 هـ - 8
روى عنه :
هشام بن عمار السلمي
[ابن ذكوان] عبدالله القرشي
القارئ عاصم الكوفي
127 هـ
روى عنه :
شعبة الأسدي
حفص الأسدي
القارئ حمزة الكوفي
156 هـ - 80
روى عنه :
خلف الأسدي
خلاد الشيباني
القارئ علي الكسائي
189 هـ - 119
روى عنه :
أبو الحارث الليث المروزي
[الدوري] حفص الأزدي
القارئ أبو جعفر المدني
130 هـ
روى عنه :
ابن وردان
ابن جماز
القارئ يعقوب الحضرمي
205 هـ - 117
روى عنه :
روح الهذلي
[رويس] محمد بن المتوكل
القارئ خلف الأسدي
229 هـ - 150
روى عنه :
إدريس الحداد
إسحاق الوراق
Activate Windows
Go to Settings to activate Windows.

The 10 Qiraa'at are in two categories:

a. **The Lesser Ten (As-Sughra)** refer to the seven qiraa'at outlined in the Shaatibiyyah poem by Imaam Ash-Shaatibiyy and the three qiraa'at outlined by Imaam Ibn Al-Jazariy in the Durrah poem making a total of ten qiraa'at each with their two riwaayah القراءات العشر من طريق الشاطبية والدرة (tariq Shaatibiyyah or tariq Tayseer – this is one chain of narration from Shatibiyyah and Durrah).
b. **The Greater Ten (Al-Kubra)** refer to the same ten qiraa'at and the two riwaayaat for each of them, but with all of the authentic ways for each of them outlined in Imaam Ibn Jazariy's book An-Nashr fi-Qir'aatil Ashr, and his poem Tayyibatun Nashr. The authentic ways for each qiraa'a in Imaam Ibn Al-Jazariy's work can be quite numerous. Included in all these different ways of the greater ten, are the seven qiraa'at outline by Imaam Ash-Shaatibiyy and the three outlined by Imaam Ibn Al-Jazariy, so the chains of transmission for those are exactly the same. The other authentic ways in the 'Ashara Al-Kubra though have different chains, about 54 chains in total.

Imaam Āaṣim Al-Kūfī

He is Āaṣim ibn Abī Annujūd Al-Kūfī, from among the successors, he met 24 of the Companions and narrated Ahadīth from some of them. His narrations can be found in the well-known six Aḥadīth books. He was the most knowledgeable person in recitation during his time; he excelled in both purity of language and Arabic grammar. He had the best voice of all in Qur'ān recitation and took over the position of Imaam of the reciters in Kūfah after the death of Abu Abdur-Raḥmān As-Sulamī (d.75 هـ), a position he held for more than 50 years, both of them were blind. He died in 127h, may Allāh shower them with His mercy.

Āaṣim taught the Qur'ān to Imaam Abu Ḥanīfah (d.150هـ). Imaam Aḥmād ibn Ḥambal (d.204هـ) was once asked, "Which of the Qiraa'a do you prefer?" He replied, "The Qiraa'a of Madīnah (i.e. Nāafi), but if this is not possible, then Āaṣim". Among the students who preserved Āaṣim's' recitation, were Shu'bah and Ḥafṣ as the two Rāwīs chosen by ibn Mujaahid.

Ḥafṣ Ibn Suleiman

He is Abū Amr Ḥafṣ ibn Suleimān ibn Al-Mughirah Al-Asadī Al-Kūfī (90-180h), he was the step-son of Āaṣim. He was the most knowledgeable person of the Qiraa'a of Āaṣim. It was said to Āaṣim: "Shu'bah's recitation is different from Hafs", he answered: "I taught Hafs what Abu Abdur-Raḥmān As-Sulamī taught me, which he learned from Alī ibn Abī Ṭālib and I taught Shu'bah that which I learned from Zirr ibn Ḥubaish from

Abdullāh ibn Mas'uud". The scholars have mentioned that Shu'bah and Ḥafṣ differ in 520 letters or in 636 places in the Qurān. Ḥafṣ Ibn Sulaymān recitation is considered the most famous and most widely spread recitation of all the Qiraa'a.

Definition of Tajweed

التَّجويدُ في اللُّغة : التَّحسين . جَوَّدَ ، يُجَوِّدُ : حَسَّنَ ، يُحَسِّنُ

وفي الِاصطلاح : هو عِلمٌ يُعرَفُ به النُّطقُ الصحيحُ للحروفِ العربيَّة ، وذلك بمعرفةِ مخارجِها ، وصفاتِها الذاتيَّةِ والعَرَضيَّة وما ينشأُ عنها مِن أحكام

Linguistically it means Attah'seen (beautification, betterment) with the verb "Jawwada, yujawwidu – hassana, yuhassinu, to make better, beautiful.
Technically: it is the science through which the knowledge of correct pronounciation of Arabic letters is achieved, by learning their articulation points, and their intrinsic (permanent) and transient (temporary) characteristics, as well as the rules that originate in them.

When applied to the Qur'an, it means giving every letter of the Qur'an its rights and dues of characteristics as well as the outcome of those rights.

The benefit of the science of Tajweed is to protect the words of the Glorious Quran from change, replacement and distortion/ or to protect the tongue from mistakes in recitation of the book of Allah.

The scope of tajweed is Qur'an and this is the view of the majority of the scholars.

The fruit of Tajweed, is learning how to read the Qur'an according to sunnah thereby achieving happiness in this world and the hereafter, like Ibn Jazariy said 'whosover beautifies recitation with Tajweed will truly gain guidance. This is the maximum reward in the home of peace ranked according to recitation of the Qur'an, admitted into paradise with the highest rank, and to have a look at the Noble Face of Allah.

Tajweed is originally a part of the Ahkaam (rules) of the Arabic Language written in the chapters of Grammer (nahw) and Morphology (sarf), but due to extreme necessity and need for the knowledge of the Qur'an, Tajweed was extracted and thought as a separate science. Every tajweed rule apply in the Arabic language except for 4 rules which are unique to the Qur'an.

1. Lengthening of Madd (above qasr i.e. 3,4,5 or 6)
2. Sakt (Breathless Pause)

3. Tangheem (Melody i.e beautifying the voice)
4. Prolonging the Ghunnah (Nasalization)

The purpose of the Science of Tajweed in essence, is to make the reciter proficient in reciting the Qur'an, observing the correct pronunciation of every letter with the rulings and characteristics which apply to each letter, without any exaggeration or deficiency. With Tajweed, the reciter can recite the Qur'an the way it was revealed to the Prophet (S.A.W) in the Classical Arabic dialect.

Muhammad Ibn Al-Jazari (751-833هـ), one of the great scholar of the Qur'an said in his famous poem (Al-Muqaddimal Jazariyyah), detailing the importance of the rules of Tajweed:

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَالْأَخْذُ بِالتَّجْوِيدِ حَتْمٌ لَازِمُ مَنْ لَمْ يُصَحِّحِ الْقُرَانَ آثِمُ

The practical application of tajweed is without doubt compulsory, he who does not read the Quran correctly is a sinner

لِأَنَّهُ بِهِ الْإِلَهُ أَنْزَلَا وَهَكَذَا مِنْهُ إِلَيْنَا وَصَلَا

Because with it (tajweed) the lord has revealted (the Qur'an). And exactly like this (with tajweed) it reached us (from Allah to our Prophet, then related in authentic chains over generations to our present day).

وَهُوَ أَيْضاً حِلْيَةُ التِّلَاوَةِ وَزِينَةُ الْأَدَاءِ وَالْقِرَاءَةِ

And it (tajweed) is also a beautification of recitation, and an adornment of performance/presentation (reading the Qur'an in the presence of a teacher by a student, face-to-face approval and oral rehearsal) and reading.

وَهُوَ: إِعْطَاءُ الْحُرُوفِ حَقَّهَا مِنْ كُلِّ صِفَةٍ وَمُسْتَحَقَّهَا

And it (tajweed) is giving each letter its required right, of each and every characteristic as well as (giving each letter its) presented right (or dues, i.e the outcome of the right).

وَرَدُّ كُلِّ وَاحِدٍ لِأَصْلِهِ وَاللَّفْظُ فِي نَظِيرِهِ كَمِثْلِهِ

To take everyone (of the letter) back to its origin (i.e. place of articulation). And to pronounce the equvalent letter in the same way (as you would pronounce that letter).

مُكَمَّلاً (٢) مِنْ غَيْرِ مَا تَكَلُّفِ بِاللُّطْفِ فِي النُّطْقِ بِلَا تَعَسُّفِ

Complete (with all its characteristics) yet without any burden. Being gentle in pronunciation without any abuse/oppression.

وَلَيْسَ بَيْنَهُ وَبَيْنَ تَرْكِهِ إِلَّا رِيَاضَةُ امْرِئٍ بِفَكِّهِ

And there is nothing between (applying Tajweed) and leaving it. Except for a person to exercise (practice correctly tajweed) with his jaws.

The Ruling on Tajweed

Majority of scholars agree that learning the science of Tajweed is a collective obligation upon the muslim ummah (theory of Tajweed) and applying the rules of Tajweed when reciting the Qur'an is an individual obligation upon every Muslim or Muslimah who has memorized the whole Qur'an, a part of it, even if its only one surah (application of Tajweed).

The Qur'an was revealed with Tajweed rules applied to it. In other words, when the angel Jibreel (A.S) recited the words of Allah to the Prophet Muhammad (S.A.W) he recited them in a certain way and he showed the Prophet (S.A.W) the ways in which it was permissible to recite. It is upon every Muslim to observe these rules in order to recite the Qur'an the way it was revealed.

As the Messenger of Allah (S.A.W) said: "Religion is Sincerity.....", one of the rights of reciting correctly is reciting it the way it was revealed. It is not permissible for anyone to deliberately change any letter of the Qur'an, when he is able to pronounce it correctly. This is a kind of mistake which can lead to a sin.

Recitation of the Qur'an is a followed sunnah taken by the present generation from past the generation. It is not allowed to read into thin air (without a teacher).

Mistakes in Recitation of the Qur'an اللَّحنُ:-

, اللَّحنُ لُغةً : المَيلُ عن الصَّواب . - Lahn means to deviate.

واصطلاحًا : الخطأُ في تلاوةِ القرآنِ الكريم . - Technically: it is the mistake commited while reciting the Glorious Qur'an.

The scholars have categorized the types of mistakes one might fall into when reciting the Qur'an into two types:

1. **Clear and obvious mistakes**: These are mistakes that occur in pronounciation (words) of the Qur'an which hide (distort) the meaning or parsing (vowels). These mistakes can be avoided by learning the rules of Tajweed especially the Articulation Points and Permanent Qualities. These mistakes are considered a sin and regarded as undesirable when commited by a Student of Knowledge (i.e. someone who knows Tajweed). Examples are; changing a letter in place of another (by changing the letter or its characteristics) or changing a vowel in place of another (all these will affect and change sound of the letter or vowel) as seen below,

(أَنْعَمْتَ عَلَيْهِمْ) ﴿ فَكَثَّرَكُمْ ﴾ , (فَكَسَّرَكُمْ) instead of

(بِسْمِ اللهِ الرَّحْمَـٰنِ الرَّحِيمِ) ﴿ عَسَىٰ ﴾ , (عَصَىٰ) instead of

2. **Unobvious (hidden) mistakes**: These are mistakes that occur on the pronounciation (words) of the Qur'an which hide (distort) the perfection of its quality without taking it out of its scope (making it sound like another letter). The ruling on them is lighter and the recitation of a person falling into this type of mistake is regarded as lacking in completeness, this occurs on the temporary characteristics of the letter. In the example below, not prolonging the madd found in Waaw as the Obligatory madd muttasil.

﴿ سُوٓءَ ٱلۡعَذَابِ ﴾

Another example is, making the sound of the Raa light when it is supposed to be heavy and vice-versa.

﴿ ٱلرَّحۡمَٰنِ ٱلرَّحِيمِ ﴾

Types of reciters

1. The Pious Person (who deserves reward) **محسن مأجور**: This is the reciter who is knowledgeable about the rule of tajweed and he observes them, and strives to perfect the recitation of the Qur'an inorder to attain Allah's reward and blessings.
2. The Excusable Offender **مسيء معذور**: This is a person who tries to implement what he has learned of the rules of tajweed, but falls into error or finds it difficult. He is bound to make mistakes because he is learning (as the saying goes we learn from mistakes') and in the end Allah (SWT) will give him a double reward and make his path easy as said in suratul Qamar V:17 ﴿وَلَقَدۡ يَسَّرۡنَا ٱلۡقُرۡءَانَ لِلذِّكۡرِ فَهَلۡ مِن مُّدَّكِرٍ ١٧﴾, *'And We have made the Qur'an easy to remember, then is there anyone who will remember (receive admonition)'*.
3. The Inexcusable Offender (sinner) **مسيء آثم**: This is the person who has the ability to correct the recitation of the Qur'an and learn the rules of tajweed but ignores and does not learn nor care for how the Qur'an was recited by the Prophet (S.A.W), nor the Companions nor the Scholars of knowledge. He does not even attempt to imitate what he hears from leading reciters around him, he only recites the way he fells like from what he knows, this will inevitably lead him to sin.

Helpful Tips in learning Tajweed

- We must find a Qur'an teacher who has studied Tajweed, to listen to our recitation and correct our errors. Tajweed cannot merely be learnt from books alone, because the movements of the mouth as well as the sounds are important and only a teacher can correct and make sure we are applying the rules correctly. Qur'an recitation is a science which has passed down generation after generation through face-to-face approval and oral rehearsal with a direct link to the Prophet (S.A.W).
- Read book containing the rules of Tajweed and learn each rule one after another, applying it gradually with the help of a teacher.
- Listen to Qur'anic recitations by famous reciters, who recite very well by applying the tajweed rules (you can find that also at www.reciter.org), and learn their recitation by imitating them. Repeat after them while trying to apply the rules you've learnt. Try to copy their tone and melody as well.
- Apply the rules you learn to the Surahs you have already memorized and don't be discouraged nor get tired, push away laziness and always pray to Allah for help and guidance while putting in all your best and work towards learning Arabic in order to understand the meaning of what you read, and in Allah we should put our trust.
- Practice and repeat the recitation again and again, this will help insha Allah, always revise and be steadfast in revision, as Ibn Al-Jazariy says in his poem about Tajweed: 'And there is no obstacle between it (learning Tajweed) and leaving it, except that a person must exercise his mouth with it!'
- Learn well the exit or articulation point (Makh'raj) of the Arabic letters as well as their characteristics (Sifaat) inorder not to fall into mistakes that can change the meaning of what we recite.

Among the best and famous Qurra (reciters) for both Tajweed and Melody to mention just a few are:

1. Mahmud Khalil Al-Hussary
2. Ali Abdur-Rahman Al-Hudhaifi
3. Abdul-Basit Abdul-Samad
4. Ibrahim Al-Akhdar
5. Sa'ad Al-Ghamidi
6. Abubakar Shatiri
7. Maher Al-Muaiqly
8. Muhammad Siddeeq Al-Minshawiy
9. Muhammad Ayyub
10. Ahmad Al-Ajamy

Etiquettes of Learning the Qur'an

Spiritual Etiquettes

1. Intention: one must have the intention to please Allah (the Most High).
2. Humbleness (Khushu'a)
3. Expecting the reward from Allah. The Prophet (S.A.W) emphasized on doing good deed in order to expect and get the reward from Allah.
4. Cleanse the heart from sin (minimize our sins).
5. Always pray to Allah by making du'a and asking Allah for ease.

Physical Etiquettes

1. Purity: to be clean from major and minor impurities i.e. sexual impurity and defecation or urine.
2. To be in a state of wudhu before touching the Qur'an (Mus'haf).
3. Find a quiet place or area, in order to ponder and concentrate.
4. Pronounce the Is'tiaadh (to seek protection of Allah from the Shaitaan).
5. Saying the Basmalah (بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ) except for Suratul Taubah.
6. Recite in a calm beautiful, melodious and moderate voice.

The person who has memoriesed the Qur'an or a part of the Qur'an should be a humble, patient, truthful, calm, honest, wise and sensible person with good manners, who always ask Allah for help and guidance. He/she must not be found being foolish, telling lies, making silly jokes, always quarrelling and being impatient.

Parts of the Qur'an

Parting or division of the Qur'an into Suwar (chapters) and Ayat (verses) is divine as it was inspired to the Prophet (S.A.W) by Allah, so it is considered a genuine quality of the Noble Qur'an. The following are the parts of the Quran,

- **Suwar (سور):** There are 114 Suwar; singular is surah in the Qur'an, every Surah comprises of Ayats (verses). The longest Surah - Suratul Baqarah (286 Ayat), shortest surah - Suratul Kawthar (3 Ayat), Greatest or Mother of all surah – Suratul Fatiha (7 Ayats), Makkiy surahs – 86 and Madaniy surahs - 28.

- **Ayat (ايات):** Each Surah of the Qur'an is divided into Ayat. Generally, the Ayat in English is called verse. Total number of Ayats - 6236. Greatest Ayah in the Qur'an - Ayatul Kursi (Suratul Baqarah V255,).

- **Ajza (اجزاء):** The Holy Quran has been divided into 30 equal parts called Ajza for the convenience of the reader of the Qur'an, so that one can easily recite the entire Quran within 30 days especially in the month of Ramadhan.

- **Ahzab (احزاب) or Hizb (حزب):** Each Juz is divided into two equal portions called Ahzab. So there are sixty Ahzab in the whole Quran.

- **Arba (ارباع):** Each Hizb is again subdivided into four equal parts that is quarter called Arba. So, we have 240 Rub'a in the entire Quran. The three middle quarters are named as below:

First quarter of Hizb is called **Rub ul Hizb (الحزب ربع)**

Second quarter of Hizb is called **Nisful Hizb (الحزب نصف)**

Third quarter of Hizb is called **Thuluth (الحزب ارباع ثلاثة)**

Hizb **(الحزب)**

Level/Speed of Recitation

1. Actualization التحقيق/ بطئ - This is reciting slowly while pondering over the meaning of the verses and observing all the tajweed rules and without stretching or lengthening that which is not supposed to be lengthened (overstretching). The Madd proportion (2,4,5,6 counts) in the slow recitation will be longer than the madd proportion (2,4,5,6 counts) for moderation.

2. Moderation التدوير/ توسط - This is recitation at a medium speed (moderation) while observing the rules of tajweed. It is called so because it resembles the type of recitation in the masjid, where reciters take turn to recite amongst themselves one after another neither to fast nor too slow. The madd proportion (2,4,5,6 counts) for moderation will be longer than the madd proportion (2,4,5,6 counts) for quick recitation.

3. Quick الحدر/ سرعة - This is reciting at a quick pace but without fusing or merging the letters into each other nor making it a breathless recitation, and one must strictly observe the Tajweed rules.

Allah says in the Qur'an in *Suratul Muzzammil V:4* وَرَتِّلِ ٱلْقُرْءَانَ تَرْتِيلًا ﴿٤﴾ *'And recite the Qur'an in a slow and melodious style (tarteela).*

Some scholars regard tarteel as one of the speeds of recitation, making it four speeds of recitation. Ali ibn Abi Talib (R.A) said in the explanation of verse 4 of suratul Muzzammil: "At-tarteel is improving the letters and knowing where to stop (correctly)" تجويدُ الحروفِ ومعرفةُ الوقوف. This means, tarteel includes all the three speeds of recitation and its not a separate speed on its own. And Allah knows best.

Rules of seeking Refuge and saying Basmalah

This is seeking refuge and protection of Allah, whoever pronounces it before reciting the Qur'an or in any other situation with a pure heart, the devils will turn on their heels, fleeing from the showers of light.
The most famous way to pronounce the seeking of refuge, based on scholarly opinion is to say;

أَعُوذُ بِٱللَّهِ مِنَ ٱلشَّيۡطَٰنِ ٱلرَّجِيمِ

The seeking of refuge is to be pronounced before the recitation of the Qur'an and not after.

And the seeking of refuge is to be pronounced aloud, this is because it is a sign of recitation and marks its beginning.

Imaam Abu Amr Dany (may Allah have mercy on him) said 'and with that I have read and with it, I have taken (learned from my teachers) there is no difference of opinion in pronouncing the seeking of refuge aloud when beginning recitation of the Qur'an'.

1. Separating all: This means seek refuge then stop, pronounce the Basmalah then stop, then begin recitation of the surah.

(أَعُوذُ بِاللهِ مِنَ الشَّيطَانِ الرَّجِيمِ) Stop ﴿ بِسۡمِ ٱللَّهِ ٱلرَّحۡمَٰنِ ٱلرَّحِيمِ ﴾ Stop ﴿ ٱلۡحَمۡدُ لِلَّهِ رَبِّ ٱلۡعَٰلَمِينَ ﴾

2. This means seeking refuge then stop, then joining the Basmalah and the beginning of the surah in one breath, while applying tajweed rules.

(أَعُوذُ بِاللهِ مِنَ الشَّيطَانِ الرَّجِيمِ) Stop ﴿ بِسۡمِ ٱللَّهِ ٱلرَّحۡمَٰنِ ٱلرَّحِيمِ ﴾ Join ﴿ ٱلۡحَمۡدُ لِلَّهِ رَبِّ ٱلۡعَٰلَمِينَ ﴾

3. This means to join seeking of refuge and Basmalah in one breath applying tajweed rules then stop, then begin recitation of the surah.

(أَعُوذُ بِاللهِ مِنَ الشَّيطَانِ الرَّجِيمِ) Join ﴿ بِسۡمِ ٱللَّهِ ٱلرَّحۡمَٰنِ ٱلرَّحِيمِ ﴾ Stop ﴿ ٱلۡحَمۡدُ لِلَّهِ رَبِّ ٱلۡعَٰلَمِينَ ﴾

4. Joining all: This means to join seeking refuge and Basmalah and the beginning of the surah in one breath, applying tajweed rules.

(أَعُوذُ بِاللهِ مِنَ الشَّيطَانِ الرَّجِيمِ) Join ﴿ بِسۡمِ ٱللَّهِ ٱلرَّحۡمَٰنِ ٱلرَّحِيمِ ﴾ Join ﴿ ٱلۡحَمۡدُ لِلَّهِ رَبِّ ٱلۡعَٰلَمِينَ ﴾

Permissable ways of saying Basmalah between two Suras

This is saying "In the name of Allah the Most Graciouis, the Most Merciful, meaning 'I begin in the name of Allah the Most Gracious, the Most Merciful'.

Hafs an Asim always recited the Basmalah between surahs except between Suratul Anfal and Suratul Taubah.

The Basmalah before recitation is done in 4 ways. The first 3 methods are permissible and the 4th is totally forbidden.

الحكم	البسمَلةُ معَ أوَّلِ السُّورة	آخرُ السُّورةِ معَ البسمَلة	الوجه
Rule	Basmalah with the beginning of the Surah	End of the concluded Surah with Basmalah	Ways
Permissible	Stop	Stop	1
جائز	قطع	قطع	١

Permissible	Join	Stop	2
جائز	وصل	قطع	٢

Permissible	Join	Stop	3
جائز	وصل	وصل	٣

Not Permissible	Join	Stop	4
ممتنع	قطع	وصل	٤

The 4th way is forbidden because it gives a false impression that the Basmalah is for (related to) the concluded surah. But the Basmalah is for the beginning of a surah and not its end.

The rule for joining between surahs in the Quran, as stated by scholars is to choose a single rule with regards to Sakt, Wasl or Basmalah except for suratul Taubah (Baraa'a) where there is no Basmalah.

There are some verses where it is not preferred for the reciter to pronounce the Basmalah when beginning recitation from there, but seek refuge instead. These are verses that talk about the hypocrites and du'a against them or their dishonour, mention of hellfire or mention of Satan.

﴿ وَقَالُواْ ٱتَّخَذَ ٱللَّهُ وَلَدًا ﴾ ﴿ ٱلشَّيۡطَٰنُ يَعِدُكُمُ ٱلۡفَقۡرَ ﴾

Pronouncing the Basmalah is preferred in verses where the pronoun of Allah is used or a place where the name of Allah begins.

﴿ إِلَيۡهِ يُرَدُّ عِلۡمُ ٱلسَّاعَةِ ﴾ ﴿هُوَ ٱلَّذِى خَلَقَكُم مِّن طِينٍ﴾

Basmalah at the beginning of Suratul Fatiha and Sections of the Qur'an

There is no difference of opinion regarding saying Basmalah at the beginning of suratul Fatiha, whether it was joined with suratul Nas or recitation was started from suratul Fatiha which is the first surah in the Noble Qur'an. The Basmalah must be recited at the beginning of every surah except suratul Taubah (Baraa'a).

The sections are anywhere except the beginning of the surahs. If recitation begins from any section of the Qur'an, it is permissible to begin with Basmalah or enough to Seek refuge without Basmalah.

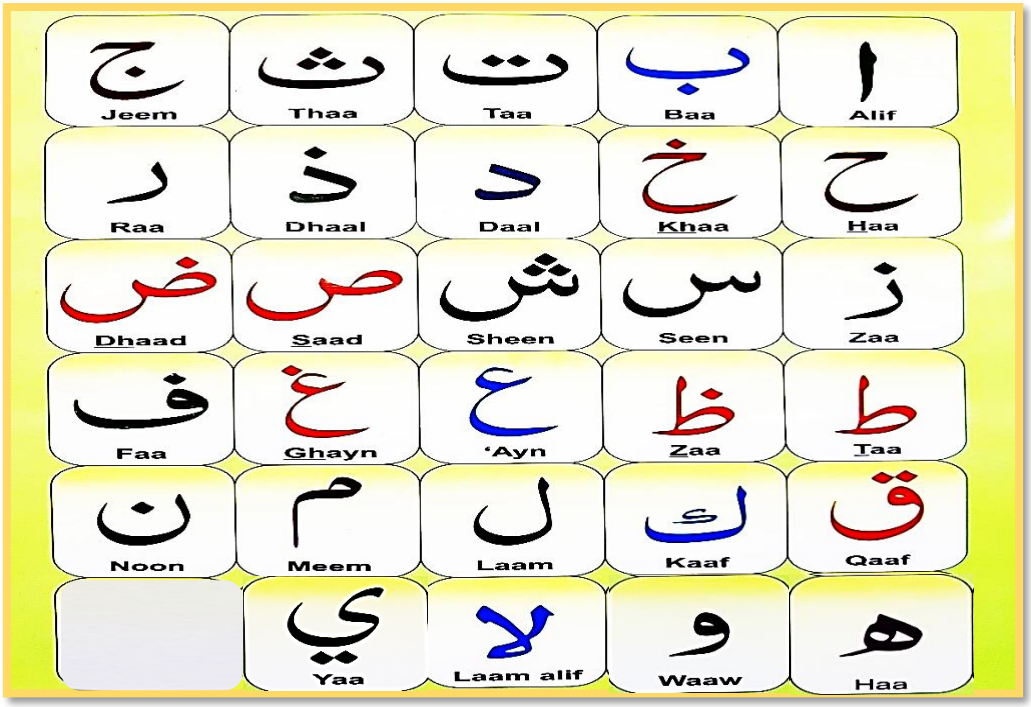
The Arabic Alphabets - الحروف العربية

The Arabic alphabets are divided in two 2:

1. Original Alphabets
2. Derived alphabets (having a sound in between two letters).

1. The original alphabet is of 2 categories

a. The 29 Pronounced Arabic Alphabets (الحروف الهجائية - المنطوقة)



Without a doubt, the number of Arabic Letters is 29. The Alif at the beginning is actually a Hamza (ء) it is called an Alif majaazan (figurative or imaginery/metaphorical Alif), due to the reason that hamza is written as an Alif in the beginning, because the hamza did not have a form in the early writing. When it comes at the middle or end of a word it is written as Alif, Waw or Yaa or not written at all, except nowadays where it is written on the line (satra). The Alif in the Laam Alif (لا) is the madd Alif which is always silent and cannot be pronounced except with a Fat'ha before it.

It was both Nasr Ibn Aasim Al-Laythi (90هـ) and Yahya Ibn Ya'mar (died before 90هـ) who dotted and arranged the alphabets in the way we know them today inorder to differenciate those letters that have the same form (dotted and dotless letters).

It was Khalil ibn Ahmad Al-Farahidiy who gave the hamza a form.

b. The 28 Written Arabic Alphabets – (الحروف الأبجدية ـ المكتوبة)

According to the arrangement of Eastern Scholars:

أَبْجَدْ ، هَوَّزْ ، حُطِّي ، كَلَمُنْ ، سَعْفَصْ ، قَرَشَتْ ، ثَخَذٌ ، ضَظَغٌ

According to the arrangement of Western Scholars:

أَبْجَدْ ، هَوَّزْ ، حُطِّي ، كَلَمُنْ ، صَعْفَضْ ، قَرَسَتْ ، ثَخَذٌ ، ظَغَشٌ

2. The Derived Alphabets are letters between two makhraj, their sound falls in between two letters. According to Makkiy bin Abi Talib (437هـ) there are 6 which have been narrated in the recitation of the Qur'an
    1. The Light Noon (Ikhfaa of Noon) and Incomplete Merging e.g. لِمَن يَشَآءُ مِن دَافِعٍ
    2. The Tilted Alif (Imaalah) e.g. ﴿مَجۡرٖىهَا﴾
    3. The Heavy Alif e.g. ﴿ٱلطَّلَٰقَ﴾ ﴿ٱلصَّلَوٰةَ﴾ the Alif is closer to a Waw.
    4. The letter Saad mixed with the sound of Zaaiy e.g. ﴿ٱلصِّرَٰطَ﴾ changind Saad to Zaiy (الزِّراط) this process is called Ishmaam, here it means to mix the sound of ص and ز forming a heavy ز (a sound close to ظ).
    5. The Eased Hamza or the Hamza in-between i.e. it has a sound between an Alif and a Hamza e.g. ءَاَعۡجَمِيٌّ وَعَرَبِيٌّ
    6. The Heavy Laam e.g. ظَلَمَ فَٱنطَلَقُواْ ٱلصَّلَوٰةَ سَيَصۡلَىٰ (when the Laam is preceded by ط,ص,ظ which are either saakin or maf'tuuha) this is according to the view of Shihaabud-Deen Ahmad Atteebiyy (979هـ).

Every letter of the Arabic Language has 4 situations,

1. Fat'ha, 2. Damma, 3. Kas'ra, 4. Sukoon. Except for Alif which can only be silent preceded by a fat'ha. So, if you are asked to pronounce the Alif just say Laa (لَا). The timing of a vowelled letter is faster than the timing of a silent letter.
2. For the stressed letter (mushaddad), it consists of two letters; the first being silent and the second having a vowel.

<u>Numerical Value of the Arabic Alphabets</u>

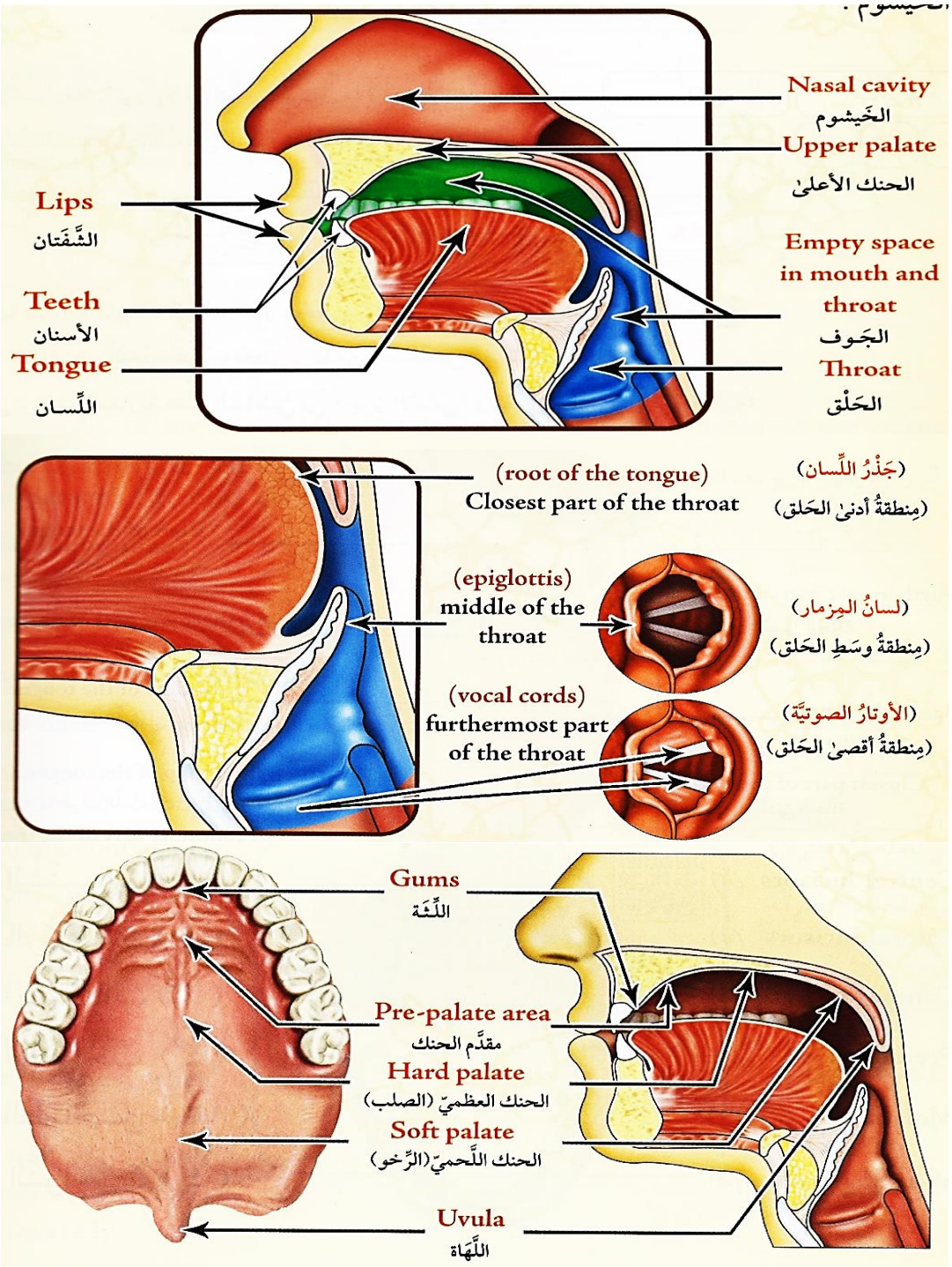
(أ=1، ب=2، ج=3، د=4، هـ=5، و=6، ز=7، ح=8، ط=9، ي=10، ك=20، ل=30، م=40، ن=50، س=60، ع= 70، ف=80، ص=90، ق=100، ر=200، ش=300، ت=400، ث=500، خ=600، ذ=700، ض=800، ظ=900، غ=1000).

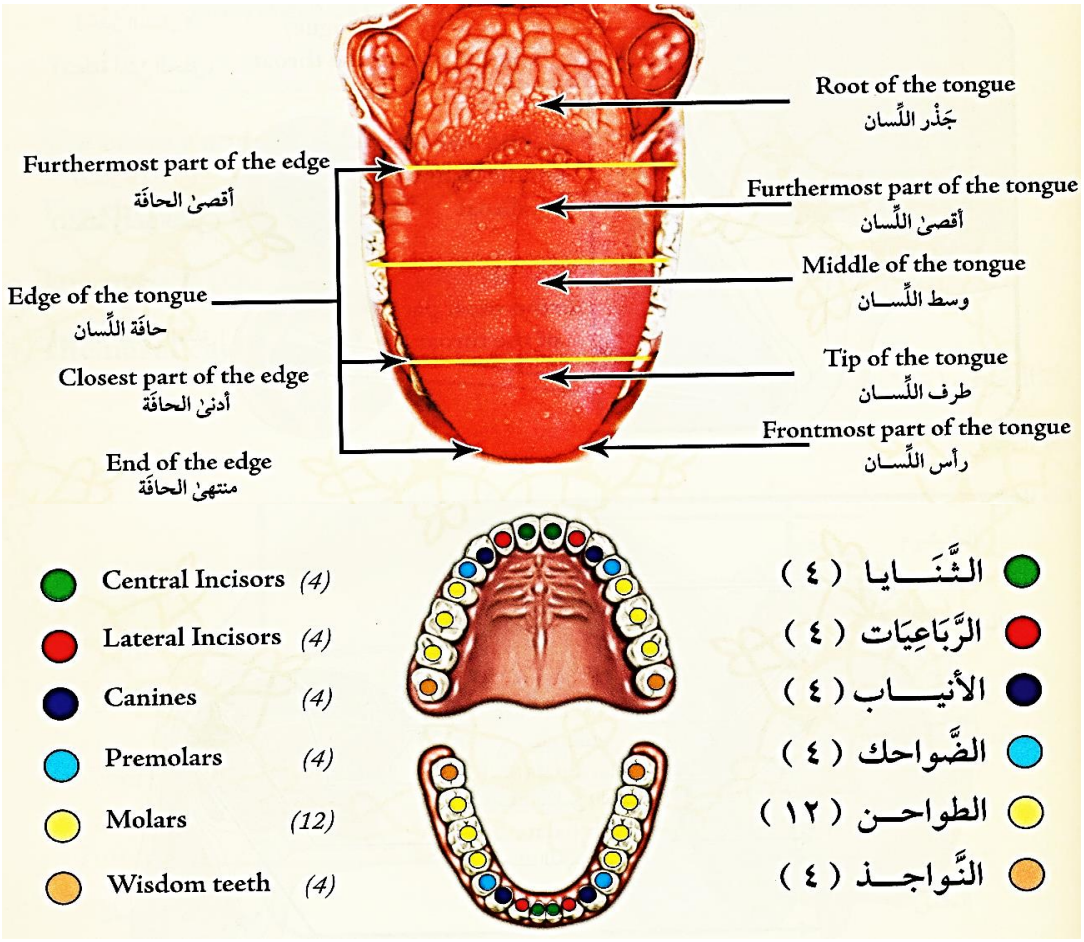
CHAPTER TWO
THE ARTICULATION POINT (AP) - MAKHAARIJ ALHURUUF

The Articulation point (Makh'raj) is the point or place where the sound of the letter comes from or is emitted, by way of Specification or Approximation,

ٱلرَّحۡمَٰنُ ١ عَلَّمَ ٱلۡقُرۡءَانَ ٢ خَلَقَ ٱلۡإِنسَٰنَ ٣ عَلَّمَهُ ٱلۡبَيَانَ ٤

The sound of the silent letter is emitted by collision of the two parts of the speech organ (jaws). While the vowelled letter is emitted by separation of the two parts of the speech organ (jaws) accompanied by the articulation point of the origin of its vowel.





In order to read the Qur'an properly, you must learn to clearly pronounce the Arabic Alphabets from their various Articulation Point.

Benefits of knowing the articulation points include;

1. For easy articulation of the Arabic Alphabets
2. To distinguish between the Arabic Alphabets

The Scholars have divided the Articulation Point in 2 parts:

- 5 Major Articulation Points
- 17 Minor Articulation Points

1. The Empty Space of the Throat and Mouth (**الجوف**) - 1AP (**تقدير**)
2. The Throat **الحلق** (6 letters) - 3AP (**تحقيق**)
3. The Tongue **اللسان** (18 letters) - 10AP (**تحقيق**)
4. The Lips **الشفتان** (4 letters) - 2AP (**تحقيق**)
5. The Nasal passage **الخيشوم** (Ghunnah) - 1AP (**تحقيق**)

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

مَخَارِجُ الْحُرُوفِ سَبْعَةَ عَشَرْ عَلَى الَّذِي يَخْتَارُهُ مَنِ اخْتَبَرْ

The articulation points of the letters are seventeen. According to those who it by experimentation.

لِلْجَوْفِ: أَلِفٌ وَأُخْتَاهَا، وَهِي حُرُوفُ مَدٍّ لِلْهَوَاءِ تَنْتَهِي

For the empty space of the throat and mouth is the Alif and its two sisters (i.e the silent waaw و and yaa ى) and they are; the letters of madd which end in the (stopping of) air.

ثُمَّ لِأَقْصَى الْحَلْقِ: هَمْزٌ هَاءُ وَمِنْ وَسَطِهِ: فَعَيْنٌ حَاءُ

Then from the lowest part of the throat are ء and ه. And from its middle is the ع and ح.

أَدْنَاهُ: غَيْنٌ خَاؤُهَا، وَالْقَافُ: أَقْصَى اللِّسَانِ فَوْقُ، ثُمَّ الْكَافُ

(from) the upper (part of) it (the throat, closest part to the mouth) is the غ and its خ. The ق is from the extreme back of the tongue above (meaning looking from the mouth inside the mouth, the Qaaf is deeper), then the ك.

أَسْفَلُ، وَالْوَسْطُ: فَجِيمُ الشِّينُ يَا وَالضَّادُ: مِنْ حَافَتِهِ إِذْ وَلِيَا

Lower (meaning the Kaaf is closer to the mouth), and at the middle (of the tongue) is the ج,ش and ي. And the ض from its side (meaning the tongue, means to follow or neigbour to the molars) when it meets....

الْاَضْرَاسَ مِنْ أَيْسَرَ أَوْ يُمْنَاهَا وَاللَّامُ: أَدْنَاهَا لِمُنْتَهَاهَا

...the molars; from the left of the right (side of the tongue). And the ل is from the anterior of it (sides of the tongue) until the end of it (the tip of the tongue).

وَالنُّونُ: مِنْ طَرَفِهِ تَحْتُ اجْعَلُوا وَالرَّا: يُدَانِيهِ لِظَهْرٍ أَدْخَلُ

And the ن from its tip (tip of the tongue), is made (found) lower (than the Laam, i.e. below the Laam). And the ر is close to it (the Noon), it uses the top (apparent part of the tongue with its tip)

وَالطَّاءُ وَالدَّالُ وَتَا: مِنْهُ وَمِنْ عُلْيَا الثَّنَايَا، وَالصَّفِيرُ: مُسْتَكِنّ

And the ت, د, ط from it (tip of the tongue) and from, the upper central incisors. And the Safeer (whistling letters ص ز س) are firmly placed (are cozy).....

مِنْهُ وَمِنْ فَوْقِ الثَّنَايَا السُّفْلَى وَالظَّاءُ وَالذَّالُ وَثَا: لِلْعُلْيَا

....from it (the tip of the tongue) and above the lower central incisors (comes the sound of the whistling letters). And the ث, ذ and ظ with the upper (central incisors).....

مِنْ طَرَفَيْهِمَا، وَمِنْ بَطْنِ الشَّفَهْ : فَالْفَا مَعَ اطْرَافِ الثَّنَايَا الْمُشْرِفَهْ

....from the edges (tips) of them both (the tip of the upper central incisors and the tip of the tongue). And from the inner part (hidden) of the (lower) lip: the ف with the edges (tips) of the upper central incisors.

لِلشَّفَتَيْنِ : الْوَاوُ بَاءٌ مِيمُ وَغُنَّةٌ : مَخْرَجُهَا الْخَيْشُومُ

From the lips (both) is ب, م and و. And the nasal sound/humming (ghunnah), its exit/articulation point is the nasal cavity.

1. **الجوف** - The Empty Space of the Throat and Mouth, this starts from the mouth and leads inside the throat (the hollow part of the throat and mouth). This has only 1 area where the Long vowels or the Madd letters come from **(ا,ى,و),** they are gathered in the word نُوْحِيْهَا or **اُوتينا,** i.e. an Alif (Al-Haawiy) with a fat'ha before it, a silent Waaw with a damma before it and a silent Yaa with a kas'ra before it.
2. **الحلق** - The Throat consists of 3 areas where 6 letters originate;
   i. The lowest or bottom part of the throat (ء and ه) just above the glottis (vocal cords)
   ii. The middle of the throat (ع and ح) in line with the epiglottis (Lisaanul Miz'maar).
   iii. The highest part of the throat at the root of the tongue or closest area to the mouth (غ and خ)
3. **اللسان** - The Tongue consist of 10 areas divided into 4 parts (bottom, middle, sides and tip). There are 18 letters that originate here;
   i. The ق above comes from the extreme back of the tongue against the soft palate at the roof of the mouth.
   ii. Then the ك below which follows the ق from the extreme back of the tongue against the hard and soft palate at the roof of the mouth closer to the exit of the mouth, both letters are close to the Uvula
   iii. From the middle portion of the tongue comes (ش,ج and ي) together with what is opposite it at the roof of the mouth.

iv. The ض comes from the edge of the tongue, right or left together with the upper molar teeth. This is the most difficult of the Arabic letters and it is unique to the Arabic language. That is why the Arabic language is also called 'the language of Daad (ض)

v. The ل at the front edges (anterior) of the tongue runs up to the beginning of the tip of the tongue against the foremost area of the hard palate close to the gum.

vi. The ن is from the tip of the tongue against the gum behind the front teeth just below the makh'raj of the ل.

The ن is a combination of the tongue and the nasal cavity.

vii. The ر is from the tip of the tongue, with the top of the tip (apparent part of the tongue when the mouth is opened) and what lies opposite to it of the gum behind the front incisors close to the makh'raj of the ن. The tip of the tongue is rubbed (vibrated) against the gum to produce the sound of ر from a very small gap.

viii. The tip of the tongue with the root of the upper teeth (incisors) comes (ت, د, ط).

ix. The end of the tip of the tongue with the bottom of the inner surface of the lower incisors generating a sound above from a gap between the upper and lower teeth (incisors) comes (ص, س and ز).

x. The very tip of the tongue with the tip of the upper incisors comes (ث,ذ and ظ).

4. **الشفتان** - The Lips consist of 2 areas where 4 letters originate,

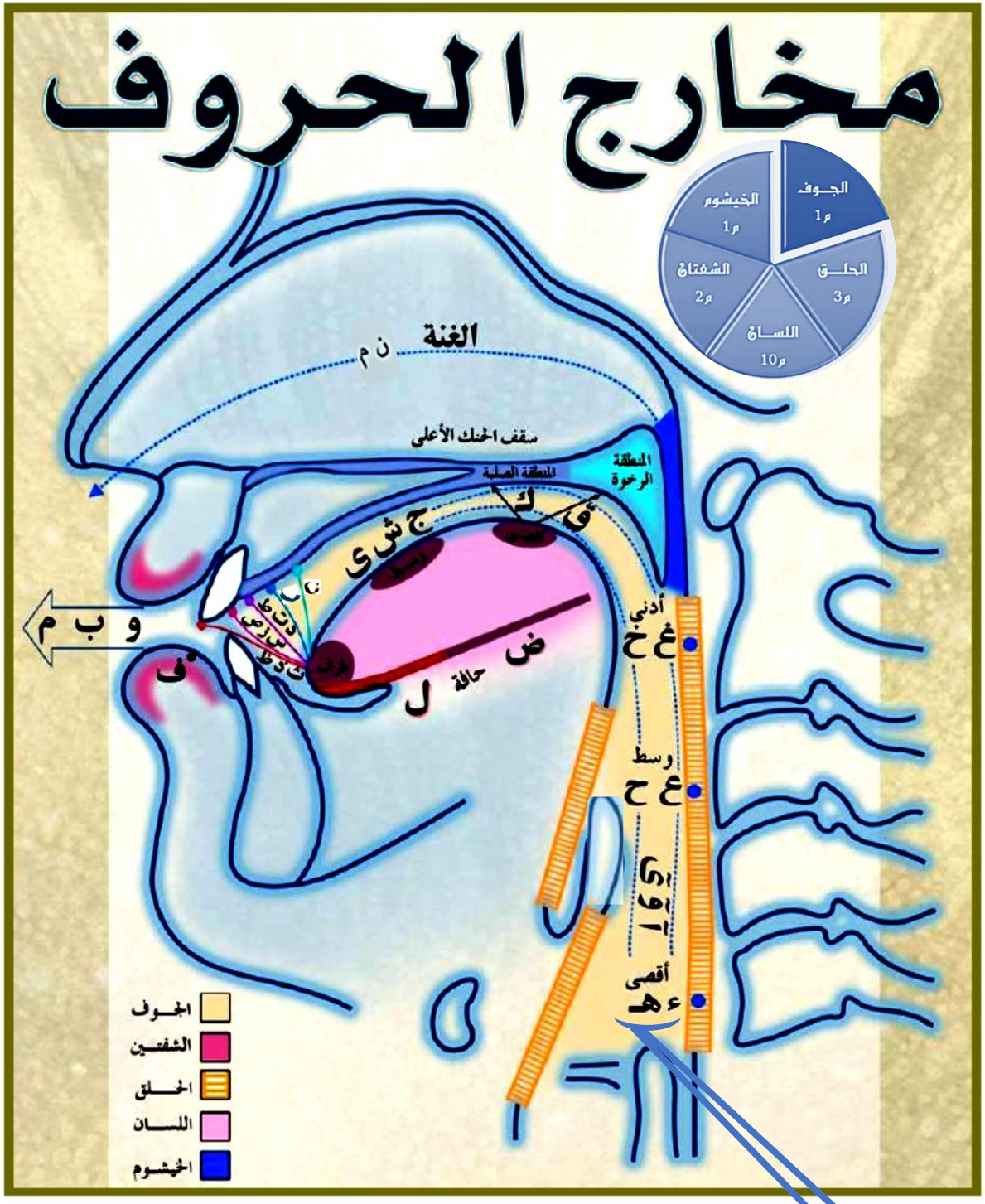
i. And then using the edges of the upper teeth (incisors) on the inner part of the lower lip releasing the breath to produce ف.

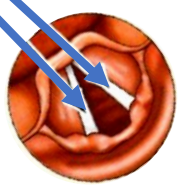
ii. Using both lips (ب, م and و), the و is articulated by forming a circle with the two lips, the م by closing the two lips with softness and the ب by closing the

two lips with a stronger force than the م. The sound of the م is a combination of the lips and the nasal cavity.

5. **الخيشوم** - The Nasal Cavity (Nasopharynx) is the area where the humming sound (Ghunnah or Nasalization) is emitted. The Ghunnah is a sweet sound or melody that comes from the nasal passage. It is a permanent quality that is found only in the مandن .

One of the best ways to learn where the makh'raj for a letter originates, is to put a sukoon on the letter that you want to pronounce and place and Alif before it e.g. اق.





الجوف	الخيشوم	الشفتين	الحلق	اللسان
Interior (Empty Space)	Nasal Passage	Lips	Throat	Tongue
واي	ن م	ف و ب م	ء هـ ع ح غ خ	ق ك ج ش ي ض ل ن ر ط د ت ص س ز ظ ذ ث

Glottis

Note: The Articulation Points above are mentioned and grouped based on approximation, but in reality, every letter has its own Articulation Point, but too minute to be easily identified or separated.

THE CHARACTERISTICS/QUALITIES OF THE LETTERS

(صفات الحروف)

In the science of Tajweed, what we mean by characteristics of the Arabic Letters is, those characteristics which distorting (changing) them affects the sound of the letter: qualities like Hams (الهمس) and Jahr (الجهر), Istifaal (الاستفال) and Isti'laa (الاستعلاء), contrary to the titles of letters by which the letter is related to a certain area of the mouth, such as: the Shaj'riyyah (الشَّجْرِيَّة) letters and Nat'iyyah (النَّطْعِيَّة) letters.

The qualities of the letters are divided into 2 types:

1. Permanent (Intrinsic) Characteristics - الصفات اللازمة/ الصفات الذاتية
2. Temporary (Transient) Characteristics - الصفات العرضية

1. Permanent (Intrinsic) Characteristics: These are qualities that are present all the time and never leave the letter. This if sub-divided into 2, Characteristics with opposites and Characteristics without opposites. Each letter must have at least 5 characteristics.
   - The Characteristics with Opposites - الصفات الضدية: صفات لها ضد
   - The Characteristics without Opposites - الصفات التي لا ضد لها
2. The Temporary (Transient) characteristics: These are qualities that serve as an additional right which must be exercised inorder for the letter to be complete, such that if it were to be removed from it, it would not affect the actual letter. They are not present all the time. The scholars count the temporary characteristics as being eleven, they are Izhaar, Idghaam, Qalb, Ikhfaa, Madd, Qasr, Vowelling, Sukoon, and Sakt. Others mention Tafkheem, Tarqeeq, Tasheel and Imaalah.

The characteristic of the letter exists in both vowelled and silent (saakin) state of the letter but it more audible (clearer) in the silent state, except for the quality of Qalqalah which exist only in the silent state of the letter.

Benefits of knowing the characteristics of the letters include;

1. Knowing the difference between the letters that share the same makh'raj
2. Improving the pronunciation of letters.
3. Distinguishing between strong and weak letters.

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

صِفَاتُهَا : جَهْرٌ وَرِخْوٌ مُسْتَفِلْ مُنْفَتِحٌ مُصْمَتَةٌ ، وَالضِّدَّ قُلْ

Its (the letters) charactristics are Jahr الجَهرُ *and Rikhwu* الرَّخاوةُ*, Mustafil* الإستفال*, Munfatih* الإنفتاح*, Musmatat* الإصماتِ *and the opposite (of them) say (are)....*

مَهْمُوسُهَا :فَحَثَّهُ شَخْصٌ سَكَتْ شَدِيدُهَا لَفْظُ : أَجِدْ قَطٍ بَكَتْ

....its whispered (letters are) فَحَثَّهُ شَخْصٌ سَكَتْ*, its Strong (letters are) are in the word* أَجِدْ قَطٍ بَكَتْ

وَبَيْنَ رِخْوٍ وَالشَّدِيدِ : لِنْ عُمَرْ وَسَبْعُ عُلْوٍ:خُصَّ ضَغْطٍ قِظْ حَصَرْ

And between weak and strong (letters) is لِنْ عُمَرْ *(the intermediary letters, neither weak nor strong). And the seven elevated (letters) are confined to* خُصَّ ضَغْطٍ قِظْ

وَصَادُ ضَادٌ طَاءُ ظَاءٌ : مُطْبَقَهْ وَفَرَّ مِنْ لُبِّ : الْحُرُوفُ الْمُذْلَقَهْ

And the (letters) ظ ط ض ص *(have the characteristics of) Adhesion. And* فِرَّ مِنْ لُبِّ *are the letters of (have the characteristics of Fluency.*

صَفِيرُهَا : صَادٌ وَزَايٌ سِينُ قَلْقَلَةٌ : قُطْبُ جَدٍ ، وَاللِّينُ

Its whistling (letters are) ص ز س*. The (letters of Vibration) Qalqalah (are gathered in)* قُطْبُ جَدٍ *and the (letters of Softness) Leen (are).....*

وَاوٌ وَيَاءٌ سُكِّنَا ، وَانْفَتَحَا قَبْلَهُمَا ، وَالِانْحِرَافُ : صُحِّحَا

The و *and* ى *that have a sukoon (they are silent) and there is a fat'ha before them. And the Inhiraaf (Drifting) is correct....*

فِي اللَّامِ وَالرَّا ، وَبِتَكْرِيرٍ جُعِلْ وَلِلتَّفَشِّي : الشِّينُ ، ضَاداً : اسْتَطِلْ

....in the ل *and* ر*, and on it (the Raa, the characteristic of) Takreer (Repetition) is made. And the Tafashshy (Spreading is on the)* ش*. The* ض *has (the characteristic of) Istitaalah (prolongation).*

The Characteristics with Opposites - الصفات الضدية: صفات لها ضد

1. Al-Jahr الجَهرُ - Al-Hams الهَمس
2. As-Shiddah الشِّدَّةُ - Al-Bayniyyah البَينيَّة - Ar-Rakhaawa الرَّخاوةُ

3. Al-Isti'laa الإستعلاءُ - Al-Istifaal الإستفال
4. Al-It'baaq الإطباقُ - Al-Infitaah الإنفتاح
5. Al-Idhlaaq الإذلاقِ - Al-Is' الإصمات

The Characteristics without Opposites - الصفات التي لا ضد لها

1. **As-Safeer** الصَّفِير
2. **Al-Qalqalah** القَلْقَلة
3. **Al-Leen** اللِّين
4. **Al-Inhiraaf** الإنحِراف
5. **At-Takreer** التَّكرير
6. **At-Tafashshy** التفشِّي
7. **Al-Istitaalah** الإستِطالة
8. **Al-Ghunnah** الغُنَّة
9. **Al-Khafaa** الخفاء

Characteristics/Qualities with opposites - الصفات الضدية: صفات لها ضد

Al-Hams الهَمس (Whispered Letters):

This is the running(continuation) or flow of the breath when pronouncing the letter due to weakness in its origin, causing weakness in the reliance on its makh'raj. It is the suppression in hearing due to the vocal cords being wide open without their vibration, and abundant flow of breathing air. The following letters have this quality:

ت – ك – س – ص – خ – ش – ه – ث – ح – ف

فَحَثَّهُ شَخْصٌ سَكَت or سكت فحثه شخص

This can be well understood by placing a sukoon (ْ) on the letter, example;

الرَّحْمنِ – بِاسْمِ تُتْلى – سُيِّرَتْ – كُوِّرَتْ

Sound begins from the makh'raj of the letter without vibration of the vocal cords (glottis).

Al-Jahr الجَهرُ (Apparent or Loud Letters):
This is the discontinuation of the breath which traps air flow when pronouncing the letter due to strong reliance on its makh'raj. This is the clarity in hearing as a result of joining (narrowness) and vibration of the two vocal cords, and imprisonment of a lot of breathing air. It is also referred to as the sound of the chest.

ط – ض – ز – ر – ذ – د – ج – ب – ا
ي – ء – و – ن – م – ل – ق – غ – ع – ظ

Example;

الحمْد – يؤْمنونْ – نعْبد

Sound is a combination of the vocal cords (glottis) and the makh'raj of the letter.

Note: the two qualities above, deal with vibration of the vocal cords (Jahr) or flow of air (Hams) in the makh'raj.

As-Shiddah الشِّدَّةُ (Strength/Force,Strong Letters):

This is the imprisonment of the flow of sound or when sound is trapped in the *makh'raj* while pronouncing the letter due to closure of the articulation point, causing the letter to rely greatly on its makh'raj, this makes the letters to be articulated with strength. ت and ك possess characteristics of both strength and whisper in this order, they have strength (no sound) in their first part of articulation and whispered (air flow) in their last part of articulation.

These letters أ, ق, ج, د, ب,ط have characteristics of both Strength (no sound) and Loudness (no air) , their sound can only be heard through Qalqalah, except for Hamza which the Arabs have multiple ways of articulating it such as Tasheel (easing), Hazaf (dropping it), Ibdaal (replacement), Naql (transfer) and Tahqeeq (realization).

ت – ك – ب – ط – ق – د – ج – أ

أجِدْ قطٍ بَكتْ

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَرَاعِ شِدَّةً بِكَافٍ وَبِتَا كَـ: شِرْكِكُمْ وَتَتَوَفَّىٰ فِتْنَةَ

And observe the strength (characteristic of shidda) in the ت *and* ك*, as (found) in* ﴿شِرْكِكُمْ﴾, ﴿تَتَوَفَّ﴾ *and* ﴿فِتْنَةً﴾

Example;

انشَقَّتِ – تُبْلَى – رَكَّبَكَ

Ar-Rakhaawa الرَّخاوةُ (Softness/Weak Letters):
This is the running (continuation) or flow of sound while pronouncing the letter due to weakness in the reliance on its makh'raj. It is the complete flow of the sound of the soft letter when it passes through the articulation point.

و – ه – ف – غ – ظ – ض – ص – ش – س – ز – ذ – خ – ح – ث – ا

Example;

أَظْلَمَ – نَسْتَعِينُ – يُغْنِيكُمُ – الرَّحْمنِ

Al-Bayniyyah البَينيَّة (Moderation):
This is the partial flow of the sound in the articulation point of the letters in-between strength and softness due to the incomplete closure of the makh'raj. The makh'raj is either narrow, so that sound is partially running and partially trapped or blocked, causing sound to find another exit.

ر – م – ع – ن – ل

لِنْ عُمَر

Example;

الأَرْضِ – الدِّينِ – نَعْبُدُ – الْحَمْدُ

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في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَحَرْفَ الِاسْتِعْلَاءِ فَخِّمْ، وَاخْصُصَا الِاطْبَاقَ أَقْوَىٰ نَحْوُ: قَالَ وَالْعَصَا

and the letter of Elevation (isti'laa) make it heavy (fat) and single out (specify) the (letters of) Adhesion (which are) stronger (than the letters with characteristic of elevation only) like (the difference between) قَالَ *and* الْعَصَا

Al-Isti'laa الِاستعلاءُ (Elevated Letter):
This is the elevation of sound to the roof of the mouth when pronouncing the heavy letter which fill the mouth with echo. These letters are always heavy and are also the letters of Tafkheem. They are collected in the phrase,

ظ – خ – ص – ض – ع – ط – ق

خُصَّ ضَغْطٍ قِظْ

Al-Istifaal الإستفال(Lowered Letters):
This is when sound does not go up to the roof of the mouth (it descends and goes downward) when pronouncing the lowered letters and the mouth is not filled with echo. They are also called letters of Tarqeeq, found in the remaining letters of the arabic alphabets.

س – ز – ر – ذ – د – ح – ج – ث – ت – ب – ا
ي – ء – و – ه – ن – م – ل – ك – ف – ع – ش

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

فَرَقِّقَنْ مُسْتَفِلاً مِنْ أَحْرُفٍ وَحَاذِرَنْ تَفْخِيمَ لَفْظِ الْأَلِفِ

And be sure to apply tarqeeq (lightness) to the letters of Istifaal (falling down), and be cautious of applying tafkheem (heaviness) in the pronunciation of Alif.

These letters are always light, except for ر – ل – ا which are sometimes heavy and sometimes light depending on certain rules (see rules of Lam and Raa).

Al-It'baaq الإطباقُ(Adhesion): This is the confinement (encircling) of sound between the tongue and the upper palate at the roof of the mouth while pronouncing the letter.

ظ – ط – ض – ص

ظلمت طائراً صدئته ضالاً Aliful Mushala (الف المشالة)

Al-Infitaah الإنفتاح(Openness): this is when sound is not confined between the tongue and the upper palate while pronouncing the letter.

س ز – ر – ذ – د – خ – ح – ج – ث – ت – ب – ا
ي – ء – و – ه – ن – م – ل – ك – ق – ف – غ – ع – ش

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَخَلِّصِ انْفِتَاحَ: مَحْذُورًا، عَسَىٰ خَوْفَ اشْتِبَاهِهِ بِـ: مَحْظُورًا، عَصَىٰ

And make clear and obvious the (characteristic of) Openness (of the letter in the words), (ذ in) ﴿مَحْذُوْراً﴾, (س in) ﴿عَسَى﴾. Out of fear of confusing it with ﴿مَحْظُوْراً﴾ and ﴿عَصَى﴾ (these words have similar sound as the first two words)

Note: the letters according to the above two qualities are categorised into three;

- ظ – ط – ض – ص These are letters that have both qualities of Elevation and Adhesion مُستَعلٍ مُطبَق.
- ق– غ -خ These are letters that have both qualities of Elevation and Openness مُستَعلٍ مُنفتِح.

  س – ز – ر – ذ – د – ح – ج – ث – ت – ب – ا
- ي – ء – و – ه – ن – م – ل – ك – ف – ع – ش These are letters that have both qualities of Lowered and Openness مُستَفلٌ مُنفتِح

So the elevated letters with Itbaaq ظ ، ط ، ض ، ص have more tafkheem than the opened elevated letters ق ، خ ، غ, examples are;

Al-Idhlaaq الإذلاق(Fluency, purity in speech): This is the articulation of the letters smoothly with utmost ease from the sides and tip of the tongue or lips.

ف – ر – ن – م – ل – ب

نل بر فم or فَرَّ مِنْ لُبٍّ

Al-Is'maat الإصمات(Abstention/Refusal): This is the articulation of the letters with utmost strength and stability from their makh'raj, they are not easy in pronunciation like the letters of Idhlaaq.

ص – ش – س – ز – ذ – د – خ – ح – ج – ث – ت – ا

ي – ء – و – ه – ك – ق – غ – ع – ظ – ط – ض

Note: the quality of Eloquence and Abstention have no effect in pronunciation (sound) of a letter. They relate to the science of inflection (sarf), which is more of a linguistic aspect of the Arabic language.

If a word having a formation of 4 or 5 root word i.e its letters are not from the additional letters (سألتمونيها) and it doesn't have any letter from نل بر فم then this show that it is a foreign word and not an Arabic word (it was adopted by the Arabs from another language).

Charcteristic/Qualities without opposites - الصفات لا ضد لها

1. As-Safeer الصفير

- Linguistically, it means the sound of a whistle or a bird
- Technically, it is the natural occurrence of a whistle like sound while pronouncing the letters. The following letters contain this quality:

س ص ز

2. Al-Qalqalah القَلْقَلة

The Qalqalah Mechanism: Qalqalah means vibration (shaking) or echo of the sound articulation. In *Tajweed,* it means emitting the letter of Qalqalah when it is silent (saakin) by parting the two components of the articulation parts which is not accompanied by any hint of vowel (*fat'ha, dammah,* or *kasra).*

This means qalqalah is a state between a silent letter (letter with Sukoon) and vowelled letter (Mutaharrik). The 5 letters of Qalqalah are [قطب جد] or [ق ط ب ج د]
Qalqalah is made inorder to release the sound of the strong letters and get rid of the discomfort or difficulty caused by the closure of the makh'raj when articulating these letters.

The Qalqalah has 2 Levels, Greater and Lesser Qalqalah, examples are:

وَٱلْحَجِّ	أَحَدٌ	صَدْرَكَ
ٱلْحَقُّ	ٱلصَّمَدُ	أَطْعَمَهُم
وَتَبَّ	حَسَدَ	ٱلْأَبْتَرُ

Greater Echo

Lesser Echo

- **Greater Echo:** when making waqf (stopping) on a word with a letter of Qalqalah.
- **Lesser Echo:** when the saakin letter of Qalqalah is in the middle of a word or words.

Note: Qalqalah is only pronounced when the letter is silent (Saakin, either the letter has the sukoon sign or is assigned a sukoon because of stopping).

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَبَيِّنَنْ مُقَلْقَلاً (٤) إِنْ سَكَنَا وَإِنْ يَكُنْ فِي الْوَقْفِ كَانَ أَبْيَنَا

And make clear the letter of Qalqalah when it is silent (having a sukoon). And it (the letter of Qalqalah) becomes more clear when stopping on it (the letter).

3. **Al-Leen** اللين

• Linguistically, it means softness

• Technically, it means the articulation of the letter from its makh'raj with ease and softness. The following 2 letters have this quality when they are silent and preceded by a fat'ha:

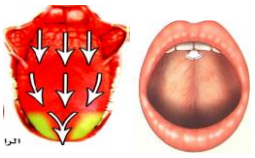
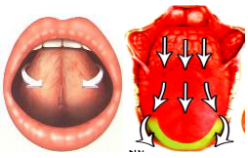
Waw saakinah (وْ) with a fat'ha on the letter before it

Yaa saakinah (يْ) with a fat'ha on the letter before it.

4. **Al-Inhiraaf** الانحراف

• Linguistically, it means to drift.

• Technically, it is the drifting of sound due to obstruction in the path (makh'raj) of the letter, causing it to change direction and exit sound from a different direction. This occurs in two letters, L*aam* (ل) and Raa (ر). For the Laam the sound changes direction and exit from both sides of the tongue (left and right). While for the Raa the sound exits in a single direction from a very small gap at the top of the tip of the tongue.

Raa (ر)   Laam (ل)

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَاحْرِصْ عَلَى السُّكُونِ فِي جَعَلْنَا أَنْعَمْتَ وَالْمَغْضُوبِ مَعْ ضَلَلْنَا

And take caution (care) on the sukoon found in (the words) جَعَلْنَا, أَنْعَمْتَ *and* الْمَغْضُوبِ *along with* ضَلَلْنَا

5. At-Takreer التكرير

• Linguistically, it means repetition

• Technically, it means the trilling or rolling of the tongue while pronouncing the letter due to its tight makh'raj. This quality is found only in the letter;

ر

Note: - Unlike other qualities, we must be careful when pronouncing the letter in order not to exaggerate the repetition leading to occurrence of more than one letter, and suppress this quality especially when the Raa carries a shadda.

6. At-Tafashshy التفشى

• Linguistically, it means to spread around

• Technically, it is the spreading of sound of the letter inside the mouth while pronouncing it. This is due to the spreading of air inside the mouth while pronouncing the letter, starting from the articulation point until it collides with the inner plates of the top and bottom front teeth. This quality is found in:

ش

7. Al-Istitaalah الاستطالة

• Linguistically, it means prolongation

• Technically, it is the slight push or extension of the tongue forward when pronouncing the letter from the back to the front of the mouth until the tip of the tongue lightly touches the root area of the upper two incisors, which is the effect of the air pressure (compressed air) trapped behind the tongue. This is particularly noticeable when the letter has a sukoon or Shaddah:

ض

8. Al-Ghunnah الغنة

• Linguistically, it means Nasalization

• Technically, it is the sweet humming sound that comes from the nasal cavity in the nose. It is a permanent quality of the Noon and Meem, whether they have a vowel or sukoon. This is particularly noticeable when the letter has a sukoon or Shaddah for the 2 letters:

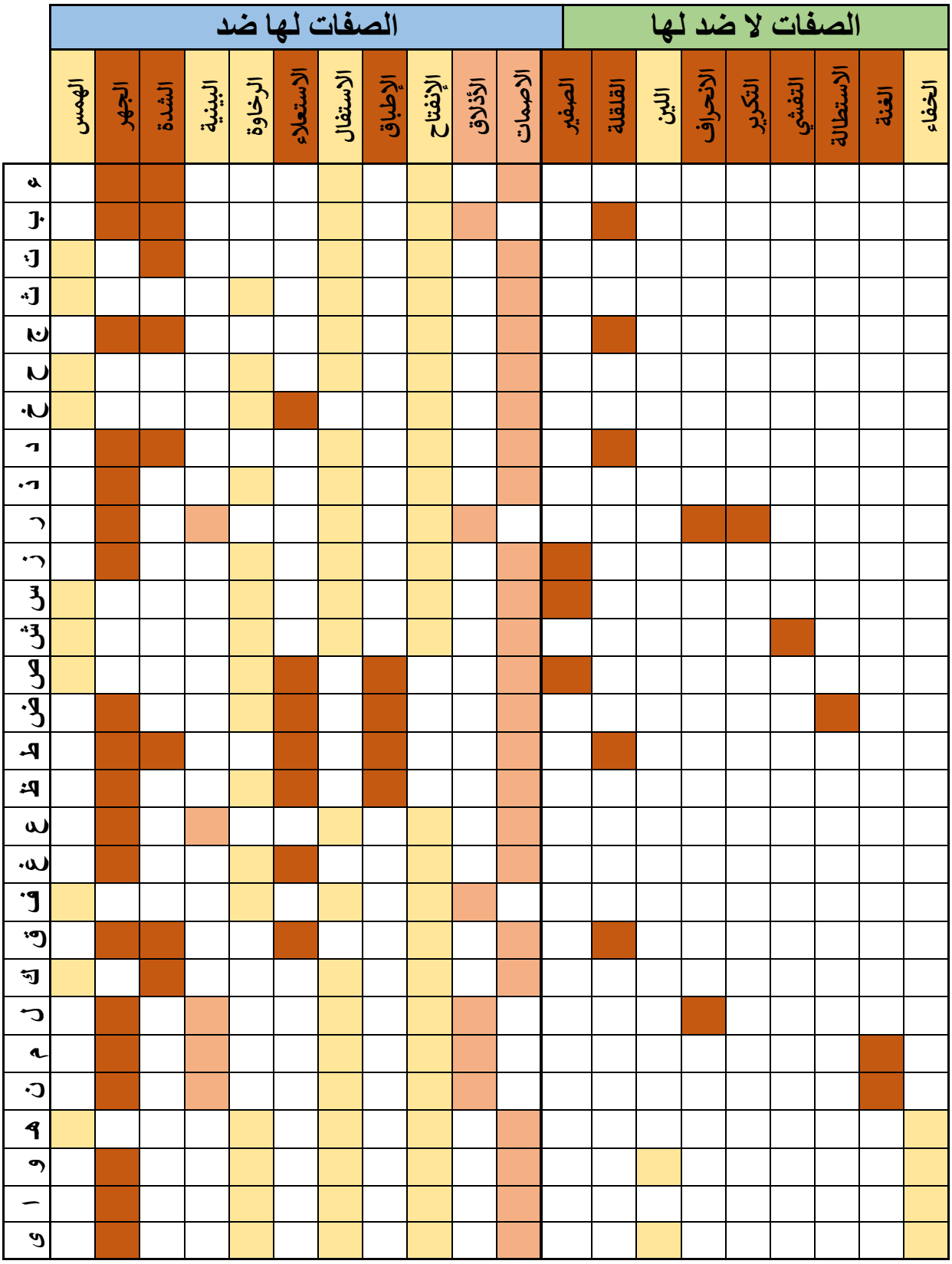
م and ن

9. Al-Khafaa الخفاء

Al-Khafaa linguistically means Hidden (Concealment) - الاستتار

Technically: this is concealment of the sound of the letter when pronouncing it, its letters are the three letters of madd (ا ,ىْ ,وْ) and Haa (ه), and they are combined in the word (هاوي). The Haa is the weakest and that's why it is strengthened with the connecting

Waaw, when the Haa is carrying a damma or with a Yaa, when the Haa is carrying a kas'ra (connecting madd).



Each letter possess or has at least 5 qualities/characteristics.

- The strongest letter is ط , the weakest letter is هـ
- The letter ر has the most characteristics totalling 7

Division of Characteristics based on Strength and Weakness

- الصفات القوية – Strong Characteristics: الجهر،الشدة، الاستعلاء،الإطباق،الصفير، القلقلة
  الانحراف، التكرير ،التفشي،الاستطالة،الغنة
- الصفات المتوسطة – Intermediary Characteristics: الأذلاق ،الاصمات ،البينية
- الصفات الضعيفة – Weak Characteristics: الهمس،الرخاوة،الاستفال،الإنفتاح ،اللين, الخفاء

CHAPTER THREE

قال الإمام سليمان بن حسين بن محمد الجمزوري الشهير بالأفندي رحمه الله
في المنظومه تحفة الأطفال ,كان حيا 1198 ه

لِلَامِ (اَلْ) حَالَانِ قَبْلَ الْأَحْرُفِ أُولَاهُمَا : إِظْهَارُهَا فَلْتَعْرِفِ

For the Laam of 'AL' there are two conditions before the letters (of the alphabet). The first (of the two conditions) is izhaar (clarity) so know this.

قَبْلَ اربَعٍ مَعْ عَشْرَةٍ خُذْ عِلْمَهُ مِنْ (إِبْغِ حَجَّكَ وَخَفْ عَقِيمَهُ)

Before four with ten (i.e fourteen letters), take the knowledge from (the words)

أَبْغِ حَجَّكَ وَ خَفْ عَقِيْمَهُ *(be desirous of your pilgrimage and fear that it becomes barren)*

ثَانِيهِمَا : إِدْغَامُهَا فِي أَرْبَعِ وَعَشْرَةٍ ـ أَيْضاً ـ وَرَمْزَهَا فَعِ

The second (of the two conditions) is idghaam (merging) in fourteen (letters) as well and memorize its combination.

طِبْ ثُمَّ صِلْ رَحِماً تَفُزْ ضِفْ ذَا نِعَمْ دَعْ سُوءَ ظَنٍّ زُرْ شَرِيفاً لِلْكَرَمْ

Be good, then join (family) ties and you will be successful. Be hospitable to the possessor of bounties. Shun evil thought and visit the distinguished for generosity.

وَاللَّامَ الْاولَىٰ سَمِّهَا : قَمْرِيَّهْ وَاللَّامَ الْاخْرَىٰ سَمِّهَا : شَمْسِيَّهْ

And the first (condition of the) Laam, is named Qamariyyah (Lunar letters), and the second (condition of the) Laam is called Shamsiyyah (Solar letters)

وَأَظْهِرَنَّ لَامَ فِعْلٍ مُطْلَقَا فِي نَحْوِ : قُلْ نَعَمْ وَقُلْنَا وَالْتَقَىٰ

And make izhaar (clear) the Laam of the verb in general, in the example;

قُلْ نَعَمْ *and* قُلْنَا *and* الْتَقَى

Rules of the Laam

Types of Laam, based on the type of word it comes in:

1) Laamut-Ta'reef "Al"*(ال)* that is added to the beginning of a noun, the Alif of the 'AL' is always read with a fat'ha.

ال + رجل = الرجل, ال + كتاب = الكتاب

This is categorized into 2 types:

Huruuful-Qamariyyah (Lunar Letters): *This will be read with a clear Izhaar of the Alif and Laam (ال), the Alif will be read with a fat'ha and the Laam with a sukoon and then clearly pronouncing any of the 14 letters of Qamariyyah that follows it without merging. The lunar letters are* اِبْغِ حَجَّكَ وَخَفْ عَقِيمَهُ

ا	هُوَ ٱلْأَوَّلُ وَٱلْآخِرُ	خ	ٱلْخَبِيرُ
ب	ٱلْبَارِئُ	ف	ٱلْفَتَّاحُ
غ	وَرَبُّكَ ٱلْغَنِيُّ	ع	ٱلْعَزِيزُ ٱلْعَلِيمُ
ح	ٱلْحَمِيدُ	ق	ٱلْقَادِرُ
ج	ٱلْجَبَّارُ	ي	ٱلْيَمِينِ
ك	ٱلْكَرِيمِ	م	ٱلْمُؤْمِنُ
و	ٱلْوَكِيلُ	ه	ٱلْهُدَىٰ

Huruufush-Shamsiyyah (Solar Letters): *This is the merging (Idghaam) of the Laam in (ال) into any of the 14 letters of shamsiyyah that follows it, the Alif will be read with a fat'ha and the Laam will be dropped giving the letter of Shamsiyyah a shadda. The first letter of each word in the text below,*

طِبْ ثُمَّ صِلْ رَحْماً تَفُزْ ضِفْ ذَا نِعْمْ دَعْ سُوءَ ظَنٍ زُرْ شَرِيفاً لِلْكَرَمْ

ط	ٱلطَّيِّبَٰتُ	ن	ٱلنَّعِيمِ
ث	ٱلثَّوَابُ	د	ٱلدُّعَآءُ
ص	ٱلصَّٰبِرِينَ	س	ٱلسَّكِينَةَ
ر	ٱلرَّحْمَٰنُ ٱلرَّحِيمُ	ظ	ٱلظَّهِيرَةِ
ت	ٱلتَّٰئِبُونَ	ز	ٱلزَّٰهِدِينَ
ض	ٱلضُّعَفَآءِ	ش	ٱلشَّٰهِدِينَ
ذ	ٱلذِّكْرَىٰ	ل	ٱللَّطِيفُ

Note: there are some Arabs who use 'AM' ام in place of 'AL' ال, but this is not so common. This practice is called الطمطمانية

2) Laamul-Fi'l: this is a silent (saakin, non-vowelled)Laam which is part of a verb, whether past (أهْاكم، فالْتقى، أرسلْنا), present (يلْتقطه، يتوكلْ) or in a command (قلْ نعم، وألْق عصاك، فاجعلْ أفئدة).

The general rule is Izhaar (clarity) except if the Laamul-Fi'l is immediately followed by a vowelled Laam or Raa then you merge (idghaam).

(قلْ رب)(قلْ لكم، يجعلْ لكم)

3) Laamul-Amr: this is a silent Laam of command which is not originally part of the verb, it is an extra Laam that is added to the beginning of a verb to indicate command, and it must be preceded by a Waaw, Faa or Thumma.

(ثم لْيقضوا، ثم لْيقطع، فلْيمدد، فلْتقم، فالْتقى، ولْيوفوا، ولْيطوفوا).

The general rule is always Izhaar (clarity).

4) Laamul-Ism: this is a silent Laam which is originally part of a noun and it only comes at the middle (in between the letters) of a word.

(ألْستكم، ألْوانكم، سلْطان، ألْفافاً).

The general rule is always Izhaar (clarity)

5) Laamul-Harf : this is a silent Laam which is part of a particle. The two particles mentioned in the Qur'an are; هل ,بل

(هل تربصون، بل هم).

The general rule is Izhaar (clarity), except when the silent Laam is followed by a vowelled Laam or Raa, then you merge (idghaam).

(هل لك، بل لما) (بل رفعه)

There is only one exception in the Qur'an where merging will not take place due to Sak't (pause) on the Laam, the Sak't prevents merging.

(كلا بل ران)

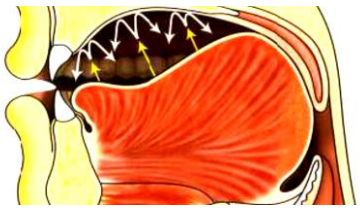
Heavy and Light Letters

1. Heavy letters الحروف المفخمة -

This means thickness or fatness (weight) that goes into the letter and fills the mouth with echo. They are collected in the phrase,

[ظ ق ط غ ض ص خ] OR [خص ضغط قظ]

The heavy letters have the quality of Isti'laa (elevated letters) "rising high or elevation", because while pronouncing these letters, sound goes up to the roof of the mouth and comes down with echo which fills the mouth making the letter sound heavy, this is because the epiglottis (Lisaanul-Mizmaar) tightens the throat, and the middle of the tongue is caved while the back of the tongue is raised. Isti'laa is the right – haqq of the seven letters, while tafkheem is the outcome – mustahaqq of Isti'laa.



Levels of Tafkheem (التفخيم) of the Elevated Letters (استعلاء)

مَرَاتِبُ التَّفْخِيمِ لِحُرُوفِ الِاسْتِعْلَاءِ

There are two schools of thought among the scholars of tajweed regarding the تفخيم of the letters of استعلاء:

The first school of thought:
is for Abu Al-Asbagh 'Abdul 'Aziz Ibn 'Ali As-Sumati Al-Ishbiliy, known as Ibn At-Tahhan (d. 561 AH).

The second school of thought:
is for the leader of reciters, Muhammad Ibnul-Jazari (d. 833 AH).

Here are the details of both schools of thought:

لأئِمَّةِ التجويدِ في تفخيمِ حروفِ الِاستعلاءِ مذهبان :

المذهبُ الأوَّل : لأبي الأَصبَغِ عبدِ العزيزِ بنِ عليٍّ السُّماتيِّ الإشبيليِّ المعروفِ بابنِ الطحَّان (ت ٥٦١ هـ) .

المذهبُ الثاني : لإمامِ القرَّاءِ وحُجَّتِهم محمدِ بنِ الجزريِّ (ت ٨٣٣ هـ) .

وإليكَ تفصيلَ كِلا المذهبَين :

The first school of thought:

- With a Fat'ha ﴿قَالَ﴾ ﴿قَدْ﴾ المفتوح ، نحو :
- With a Damma ﴿يَقُولُ﴾ المضموم ، نحو :
- With a Kas'ra ﴿قِيلَ﴾ المكسور ، نحو :

As for Saakin letter it is considered to carry the weight of the vowel on the letter preceding it, example ﴿يَقْطَعُونَ﴾ ﴿سُقْنَاهُ﴾ ﴿شِقْوَتُنَا﴾

This last part of the saakin (silent) letter is an addition by the scholar Mutawalli

The second school of thought:

- When the heavy letter carries a Fat'ha and followed by an Alif
  مفتوحٌ بعدَه ألف ، نحو : ﴿قَالَ﴾
- When the heavy letter carries a Fat'ha and not followed by an Alif
  مفتوحٌ ليس بعدَه ألف ، نحو : ﴿قَدْ﴾
- When the heavy letter carries a Damma المضموم ، نحو : ﴿يَقُولُ﴾
- When the heavy letter is silent (Saakin)
  الساكنُ ، نحو : ﴿يَقْطَعُونَ﴾ ﴿سُقْنَاهُ﴾ ﴿شِقْوَتُنَا﴾
- When the heavy letter has a Kas'ra المكسور ، نحو : ﴿قِيلَ﴾

The second opinion above is considered by the scholars as the five ranks of the Heavy letters.

2. Light Letters الحروف المرققة

This means thinness that goes into the letter, which makes it light and sound does not go to the roof of the mouth (upper palate) but goes downward, this is because the back of the tongue is not raised and the middle of the tongue is not caved and the epiglottis does not tighten the throat thereby making it narrow. The Light Letters have the quality of Is'tifaal (going downward). Is'tifaal is the right - haqq of the letters, while tarqeeq if the outcome – mustahaqq of Is'tifaal.

The light letters are divided into 2 categories:

- 3 letters that are sometimes heavy and sometimes light (ا – ل – ر),
- 19 letters that are always light (ء ذ ,ث ,ك ,ج ,ش ,م ,س ,د ,ي ,ز ,ف ,ت ,ع ,ح ,ن, ه ,ب ,و).
  These letters are always light, their sound does not go up to the roof of the mouth.

The 3 letters that are sometimes heavy and sometimes light are:

1. **Alif of Madd ألف المد**

The Alif of Madd being heavy or light depends on the letter preceding it i.e. If the letter before the Alif is from the light letters, then the Alif will also be light in sound accordingly.

﴿مِنَ ٱلسَّمَآءِ﴾ ﴿إِيَّاكَ﴾

And if the letter before Alif is from the heavy letters, then the Alif will also have a heavy sound.

﴿يُرَآءُونَ﴾ ﴿خَٰلِدِينَ﴾

2. **Laam in the Exalted name of Allah اللام فى لفظ الجلالة**

The Laam can be either heavy or light.

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَفَخِّمِ اللَّامَ مِنِ اسْمِ ﴿اللهِ﴾ عَنْ فَتْحٍ اَوْ ضَمٍّ كَـ: عَبْدُ اللهِ

And make heavy the Laam in the name of Allah. (if the Laam in the name of Allah is preceded by) from a fat'ha or damma such as in عَبْدُ اللهِ

a) If there is a Fat'ha or a Damma before the word Allah or Allahumma, then Laam in the name of Allah will be heavy.

Example:

وَٱللَّهُ	يَشَآءَ ٱللَّهُ	سُبْحَٰنَكَ ٱللَّهُمَّ	قَالُواْ ٱللَّهُمَّ

b) If there is a Kas'ra before the word Allah, then the Laam in name of Allah or Allahumma will be light.

Example:

بِٱللَّهِ	لِلَّهِ	دِينِ ٱللَّهِ	قُلِ ٱللَّهُمَّ

3. **Rules of the Raa**

The General rule for the Raa as stated by Ibn Jazariy is; the Raa will be heavy when it carries a Fat'ha or Damma on it and it will be light when it carries a Kas'ra on it. When the Raa is silent there are other factors that will determine whether it will be heavy or light.

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَرَقِّقِ الرَّاءَ إِذَا مَا كُسِرَتْ كَذَاكَ بَعْدَ الْكَسْرِ حَيْثُ سَكَنَتْ

And (make the sound of) the letter Raa light, when it carries a kas'ra, likewise (make it's sound light) when the letter Raa is silent and preceded by a kas'ra.

إِنْ لَمْ تَكُنْ مِنْ قَبْلِ حَرْفِ اسْتِعْلَا أَوْ كَانَتِ الْكَسْرَةُ لَيْسَتْ أَصْلَا

That is if (the letter Raa with a sukoon) is not before (followed by) a letter of Isti'laa (heavy letter) or the kas'ra (before the Raa with a sukoon) is not permanent.

وَالْخُلْفُ فِي: فِرْقٍ؛ لِكَسْرٍ يُوجَدُ وَأَخْفِ تَكْرِيراً إِذَا تُشَدَّدُ

And the difference of opinion in (the word) فِرْقٍ *is due to the existence of kas'ra (found on the Qaaf). And supress/conceal (do not exaggerate the characteristic of repetition) Takreer, when the (letter Raa) has a shadda (mushaddad).*

- The Raa will be made heavy in 8 cases تُفخَّمُ الراءُ في (٨) حالات
- The Raa will be made light in 4 cases وتُرقَّقُ في (٤) حالات
- Both Heavy and Light ways are permissible in 2 cases ويجوزُ الوجهانِ في حالتَين (٢)

The Case of Heaviness

1. When the Raa carries a Fat'ha: إذا كانتِ الراءُ مفتوحة ، نحو : ﴿رَمَضَانَ﴾
2. When the Raa is silent and preceded by a Fat'ha;
   إذا كانت ساكنةً وقبلَها مفتوحٌ ، نحو : ﴿مَرْيَمَ﴾
3. When the Raa is silent and preceded by a silent letter other than a ي and that is preceded by a letter with a Fat'ha;
   إذا سكنتِ الرَّاءُ وقبلَها ساكنٌ غيرُ ياءٍ ، وقبلَه مفتوحٌ : ﴿وَٱلْعَصْرِ﴾
4. When the Raa carries a Damma; إذا كانتِ الراءُ مضمومةً ، نحو : ﴿كَفَرُواْ﴾
5. When the Raa is silent and preceded by a Damma;
   إذا كانتْ ساكنةً وقبلَها مضمومٌ ، نحو : ﴿ٱلْقُرْءَانَ﴾
6. When the Raa is silent and preceded by a silent letter and that is preceded by a letter with a Damma; إذا سكنتِ الرَّاءُ وقبلَها ساكنٌ ، وقبلَه مضمومٌ ، نحو : ﴿خُسْرٌ﴾

7. When the Raa is silent and preceded by a letter with an incidental/temporary kas'ra in pronunciation (at the beginning of a word) or implied (in the middle of a word);

إذا كانتِ الراءُ ساكنةً وقبلَها كسرةٌ عارضةٌ ، ملفوظةٌ أو مُقدَّرة ، نحو﴿ ٱرۡجِعُوٓاْ ﴾﴿ ٱلَّذِى ٱرۡتَضَىٰ لَهُمۡ ﴾

8. When the Raa is silent and preceded by a Kas'ra and followed by a heavy letter not carrying a kas'ra (carrying any vowel other than a kas'ra e.g. a fat'ha or sukoon) in the same word, this is seen in five words only;

إذا كانتِ الرَّاءُ ساكنةً وقبلَها مكسور ،وبعدَها حرفُ استعلاءٍ غيرُ مكسور في الكلمةِ نفسِها ،
،نحو:{وإرصادا}،{مِرصادا}،{لبالمِرصاد}،{قِرطاس}،{فِرقة} ولا سادس لهم.

The Case of Lightness

1. When the Raa carries a Kas'ra;

إذا كانتِ الرَّاءُ مكسورة ، نحو﴿كَرِيمٌ﴾﴿رِيحٌ﴾

2. When the Raa is silent and preceded by a Kas'ra;

إذا كانتِ الرَّاءُ ساكنةً وقبلَها كسرةٌ أصليَّة وليسَ بعدَها حرفُ استعلاء ، نحو
﴿فِرۡعَوۡنَ﴾

3. When the Raa is silent and preceded by a silent letter other than a heavy letter and that is preceded by a Kas'ra;

إذا سَكنتِ الرَّاءُ وقبلَها ساكنٌ غيرُ مستعلٍ ، وقبلَه مكسور ، نحو
﴿حِجۡرٗ﴾﴿قَدِيرٌ﴾

4. When the Raa is silent and preceded by a soft/easy ي (Yaa of leen), because the letter Yas is the mother of Kas'ra.

إذا سَكنتِ الرَّاءُ وسُبقت بياءِ لِينٍ ، نحو﴿خَيۡرٗ﴾﴿لَا ضَيۡرٞ﴾

Some also consider the word ﴿مَجۡرٖىٰهَا﴾ in suratul Hud V:41 (Greater Imalah), as part of the tarqeeq of Raa i.e when the Raa comes before a leaned/tilted Alif (Alif Mumaalah). This is because the fat'ha of the Raa is made close to a kas'ra and the Alif after it is made close to a Yaa (this is the rule of Imaalah).

Permissibility of Making the Raa both Heavy or Light

1. When the Raa is silent and preceded by a Kas'ra and followed by a heavy letter with a kas'ra, and this is in continuing recitation or stopping with Rawm (Rawm takes the rule of continuing recitation), the difference of opinion is in continuing recitation and on the Qaaf, because it carries a kas'ra, some Arabs made the Raa heavy while others made it light (both ways are all part of the Arab dialects and are permissible).

وبعدَها حرفُ استعلاءٍ مكسورٍ ، وذلك حالةَ
إذا كانتِ الرَّاءُ ساكنةً وقبلَها مكسورٌ ،

﴿ فِرۡقٖ كَٱلطَّوۡدِ ﴾

But if you are stopping on the word ‘فِرۡقٖ’ with a sukoon (which makes the Qaaf silent), then the Raa will be heavy without an option, because the reason of tarqeeq no longer exist, which is the Qaaf carrying a kas’ra.

2. When the Raa is silent and preceded by a silent heavy letter which is preceded by a letter carrying a kas’ra, and this is when stopping with a sukoon.

إذا سَكنتِ الرَّاءُ وقبلَها حرفُ استعلاءٍ ساكنٌ ، وقبلَه مكسورٌ وذلك عند الوَقفِ بالسُّكون على :
﴿ مِصۡرَ ﴾ و ﴿ ٱلۡقِطۡرِ ﴾

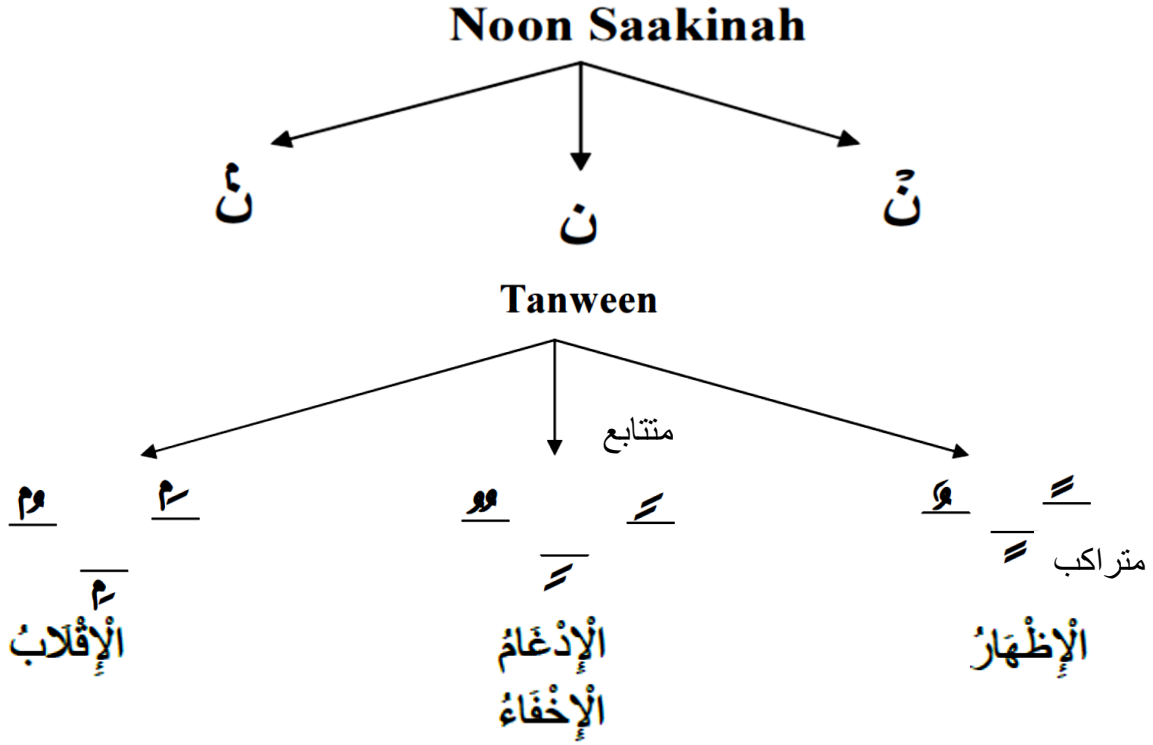
The choice of Imam Ibn Jazariy is to make the Raa heavy in the word ‘مِصۡرَ’ and make the Raa light in the word ‘ٱلۡقِطۡرِ’ giving it the same ruling as in continuing recitation.

As for continuing recitation, the Raa will be heavy in the word ‘مِصۡرَ’ because it carries a fat’ha and light in the word ‘ٱلۡقِطۡرِ’ because it carries a kas’ra.

Noon Saakinah and Tanween

Noon Sakinah is a silent letter and part of the Arabic Alphabets which is written and articulated when stopping or continuing recitation, its sign is a sukoon on the noon.

Tanween is a silent Noon used by the Arabs at the end of nouns when continuing reading but not when stopping. It is pronounced, not written. Its written symbol is double vowel of either fat'ha or damma or kas'ra.



Note: the bottom vowel of the tanween represents the haraka (fat'ha/damma), while the top vowel represents the symbol of tanween. But in the case of kas'ra it is vise-versa.

بيتِنْ is ﴿بَيْتٍ﴾ رحيمُنْ is ﴿رَحِيمُۢ﴾ عليمَنْ is ﴿عَلِيمًا﴾

Note: Tanween only comes at the end of nouns, whereas Noon Saakinah may occur anywhere in the middle or at the end of a word. The Tanween seen below in these 2 verses is actually Noon of light emphasis **نون التوكيد الخفيف** written as tanween, you stop on it with a madd Alif;

Suratul Yusuf V:32 وَلَيَكُونًا مِّنَ الصَّٰغِرِينَ ﴿٣٢﴾ and Suratul Alaq V:15 لَنَسْفَعًۢا بِٱلنَّاصِيَةِ ﴿١٥﴾

Example of Noon of Heavy emphasis **نون التوكيد الثقيل** ; suratul Yusuf V:32 لَيُسْجَنَنَّ

قال الإمام سليمان بن حسين بن محمد الجمزوري الشهير بالأفندي رحمه الله
في المنظومه تحفة الأطفال ,كان حيا 1198 هـ

لِلنُّونِ إِنْ تَسْكُنْ وَلِلتَّنْوِينِ أَرْبَعُ أَحْكَامٍ فَخُذْ تَبْيِينِي

For the letter Noon, when it is saakin (silent) and the tanween (double fat'ha, damma or kas'ra) , they have 4 rules, so take my clarification.

فَالأَوَّلُ: الإِظْهَارُ قَبْلَ أَحْرُفِ لِلْحَلْقِ سِتٌّ رُتِّبَتْ فَلْتَعْرِفِ

So the first is Izhaar (clarity), before the letters of the throat which are six and arranged in order. So know them (be familiar with them).

هَمْزٌ فَهَاءٌ ، ثُمَّ عَيْنٌ حَاءُ مُهْمَلَتَانِ ، ثُمَّ غَيْنٌ خَاءُ

Hamza ء, Haa ه then Ayn ع, Haa ح with no diacritical marks (dotless), then Ghain غ, Khaa خ

وَالثَّانِ : إِدْغَامٌ بِسِتَّةٍ أَتَتْ فِي (يَرْمُلُونَ) عِنْدَهُمْ قَدْ ثَبَتَتْ

And the second (rule) is merging (idghaam) with six (letters) occurring in the word (يَرْمُلُونَ) which are well established.

لَكِنَّهَا قِسْمَانِ: قِسْمٌ يُدْغَمَا فِيهِ بِغُنَّةٍ بِـ(يَنْمُو) عُلِمَا

However, they are of two groups, a group in which there is merging with ghunnah (nasalization), known by the letters of (يَنْمُو)

إِلَّا إِذَا كَانَا بِكَلِمَةٍ فَلَا تُدْغِمْ كَـ: دُنْيَا ثُمَّ صِنْوَانٍ تَلَا

Except when it occurs in a single word (there will be no merging) such as دُنْيَا then صِنْوَانٍ following it.

وَالثَّانِ : إِدْغَامٌ بِغَيْرِ غُنَّهْ فِي اللَّامِ وَالرَّا ثُمَّ كَرِّرَنَّهْ

And the second group is Idghaam (merging) without ghunnah (nasalization) in the letters Laam and Raa then observe takreer on it (the Raa).

وَالثَّالِثُ: الإِقْلَابُ عِنْدَ الْبَاءِ مِيماً بِغُنَّةٍ مَعَ الإِخْفَاءِ

And the third rule is Iqlaab (transforming) occurring by the letter Baa, i.e transforming the silent noon into a hidden Meem with ghunnah (nasalization)

وَالرَّابِعُ: الإِخْفَاءُ عِنْدَ الْفَاضِلِ مِنَ الْحُرُوفِ وَاجِبٌ لِلْفَاضِلِ

And the forth rule is Ikhfaa (hiding/concealment) by the rest of the 15 Arabic letters (other than those mentioned above, which are 13 in number), which is obligatory on the distinguished (one who has excelled in the science of tajweed)

فِي خَمْسَةٍ مِنْ بَعْدِ عَشْرٍ رَمْزُهَا فِي كَلِمِ هَذَا الْبَيْتِ قَدْ ضَمَّنْتُهَا

In five after ten (i.e fifteen letters), its code/combination in (the initial letters) words of this (following) line which I have indeed gathered it.

صِفْ ذَا ثَنَا كَمْ جَادَ شَخْصٌ قَدْ سَمَا دُمْ طَيِّباً زِدْ فِي تُقًى ضَعْ ظَالِمَا

Describe the possessor of praise (he who deserves praise). How generous is a person who has attained such status. Always be good and increase in piety. Leave an oppressor.

4 Rules of Noon Saakinah and Tanween

- Izhar Halqi إظهار حلقى
- Idghaam إدغام
- Qalb قلب or Iqlaab إقلاب
- Ikhfaa' Haqiqi إخفاء حقيقي

1. Izhaar Halqi إظهار حلقى

Izhaar means 'clarity', to clearly articulate the Noon Saakinah or Tanween before clearly articulating the letters of Izhaar from its makh'raj with no prolongation in ghunnah. The letters of Izhaar are the 6 letters of the throat:

ء	هـ	ع	ح	غ	خ

or in the word

أَخِي هَاكَ عِلْمًا حَازَهُ غَيْرُ خَاسِرٍ

- Examples on Noon Saakinah نْ

مِنْ أَهْلِ	عَنْهُمْ	لِمَنْ خَشِيَ
يَنْهَىٰ	أَنْعَمْتَ	مِنْ أَيِّ

- Examples on Tanween ً ٍ ٌ

يَوْمَئِذٍ عَلَيْهَا	عَبْدًا إِذَا	سَلَمٌ هِيَ
يَوْمَئِذٍ خَاشِعَةٌ	طَعَامٌ إِلَّا	كَذِبَةٍ خَاطِئَةٍ

Note:- If the Tanween is followed by Hamzatul wassl(همزة الوصل) , the reader is supposed to pronounce the noon in the Tanween like Noon with Kasrah.
Example:

يَوْمَئِذٍ ٱلْمُسْتَقَرُّ

2. Idghaam إدغام

Insertion of one thing into another. The Arabs say, I have inserted the bridle into the horse's mouth. They also say I have inserted the sword into its sheath.

Idghaam means merging (assimilation), it is joining a silent letter (saakin) with a vowelled letter (mutaharrik) following it, so that they merge as a single articulated double (mushaddad) letter in the form of the second letter.
Noon Sakinah and Tanween merge into one of the 6 letters of Idghaam which are collected in the word "يرملون"

The Idghaam can be classified into 2 groups;
Idghaam with Ghunnah (nasal sound) and Idghaam without Ghunnah

- **Idghaam with Ghunnah:** If the Noon Saakinah or the Tanween is followed by any of these four letters "ي" "ن" "م" "و" OR "ينمو" , the reader should merge the Noon or Tanween into any of these 4 letters, making them mushaddad and make a Ghunnah from the nasal cavity.

Examples of Noon Saakinah

فَلَن نَّزِيدَكُمْ	فَمَن يَعْمَلْ	مِّن مَّسَدٍ	مِن وَرَآئِهِم

Examples of Tanween

بَرْدًا وَلَا	جَزَآءً مِّن	قُلُوبٌ يَوْمَئِذٍ	يَوْمَئِذٍ نَّاعِمَةٌ

Idghaam with Ghunnah is grouped under two sub-categories. Idghaam Kaamil (complete) and Idghaam Naaqis (incomplete).

Complete Assimilation الإدْغام كامِلة *: Idghaam Kaamil is when Noon Saakinah or Tanween is completely merged into* ر- ل *without ghunnah, or merged into* م – ن *with prolonged ghunnah from the nasal cavity, and making the letters mushaddad.*

(يَوْمَئِذٍ نَّاعِمَةٌ)(مِن نُّورٍ) (مِّن مَّآءٍ)

Incomplete (Deficient) Assimilation الإدْغام النَّاقِص *: Idghaam Naaqis is when the Noon Saakinah or Tanween is merged into* و – ي *but the sound of ghunnah from the noon saakinah or tanween does not disappear but remains behind when merging.*

(مَن يَقُولُ)(مِن وَالٍ) (رَحِيمٌ وَدُودٌ)

- **Idghaam without Ghunnah:** This is also complete Idghaam without Ghunnah, when the Noon Saakinah or Tanween is followed by (ل ر) . If the Noon Saakinah or the Tanween is followed by any of these two letters, you will merge, making it mushaddad but without making Ghunnah (nasal sound) and no prolongation. This is also called Idhgaam Kamil without Ghunnah.

Examples of Noon Saakinah

عَن رَّبِّهِمْ	لَئِن لَّمْ

Examples of Tanween

ذِكْرٌ لِّلعَـٰلَمِينَ	لَرَءُوفٌ رَّحِيمٌ

Exceptions of merging Noon Saakinah -
Idghaam does not occur in a single word, it has to be in two separate words. The Noon Saakinah has to be at the end of one word and the letters of Idghaam at the beginning of the following word. There are four words in the Qur'an where Noon Saakinah and Idghaam letters occur in a single word. There will be no merging in these words because of lack of conformity, they will be read with a clear Izhaar.

صنوان - سورة الرعد, **قنوان** - سورة الأنعام
الدنيا - سورة الأعلى, **بنيان** - سورة الصف,

قال الإمام ابن الجزري رحمه الله ت833هـ
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَأَدْغِمَنْ بِغُنَّةٍ فِي : يُومِنُ إِلَّا بِكِلْمَةٍ كَـ: دُنْيَا عَنْوَنُوا

And make idghaam (merging) with ghunnah in (the letters in this combination) يُومِنُ *except when they appear in a single word as in* دُنْيَا *and* عَنْوَنُوا

Hafs an Aasim by way of Shaatibiyyah does not merge between the Noon and Waaw in Suratul Yasin and Suratul Qalam when joining the first verse with the second verse. In both case there will be clear Izhaar.

﴿ يسٓ ۝١ وَٱلْقُرْءَانِ ﴾ ← تُظهَرُ النون ← (يَا سِينْ وَٱلْقُرْءَانِ)

﴿ نٓ وَٱلْقَلَمِ ﴾ ← تُظهَرُ النون ← (نُونْ وَٱلْقَلَمِ)

Hafs an Aasim by way of Shaatibiyya merges the Noon of the letter س and the Meem of the letter م at the beginning of suratul Shuaraa and Qasas V:1, this is an exception to the rule of merging, since idghaam is not done in one word.

﴿طسٓمٓ﴾ ← تُدغَمُ النونُ في الميم ← (طَا سِينْ مِّيمْ)

Another exception to this is in suratul Qiyaamah V:27, there will be no merging due to the present of Sakt on the Noon preventing Idghaam. There will be a clear Izhaar in the recitation of Hafs an Aasim by way of Shaatibiy.

3. Qalb/Iqlaab قلب / إقلاب

Iqlaab means to "to turn over", this is to change or transform a Noon Saakinah or Tanween when followed by letter "ب" into a hidden meem with ghunnah.
The noon is transformed into a hidden meem because the meem and baa share the same makh'raj, so the meem is closer to the baa than the noon.

Examples on Noon Saakinah

مِنْ بَعْدِ	فَأَنْبَتْنَا

Examples on Tanween

لَنَسْفَعًۢا بِٱلنَّاصِيَةِ	يَوْمَئِذٍۭ بِجَهَنَّمَ

4. Ikhfaa Haqiqi الإِخْفَاء الْحَقِيقِي

It is pronouncing a letter with a characteristic between Izhaar (clarity) and Idghaam (merging), stripped of any shadda with a ghunnah remaining on the first letter.

1. It is similar to Izhaar and similar to Idghaam as well as dissimilar to both of them.
2. The sound of the concealed letter (Noon Saakinah or Tanween) remains independent of the sound of the letter at which it is concealed (letter of Ikhfaa).
3. The sound of the ghunnah remains with the concealed letter (Noon Saakinah or Tanween) and is not with the sound of the letter at which it is concealed.

Ikhfaa means 'to hide.' That is a characteristic between Izhaar (clarity) and Idghaam (merging), stripped from shadda on the second letter, the noon and tanween are hidden with a sound of ghunnah from the nasal cavity then pronouncing the letter of Ikhfaa from its makh'raj, the tongue does not play any role here with regards to pronouncing the noon or tanween before the letter of Ikhfaa, the tongue only moves a little close to the letter of Ikhfaa while making a ghunnah sound.
The Letters of Ikhfaa are the remaining 15 Arabic letters, the first letter in each word in the phrase below;

صِفْ ذا ثَنا كَمْ جَادَ شَخْصٌ قَدْ سَمَا دُمْ طَيِّبًا زِدْ فِي تُقى ضَعْ ظالمًا

ص, ذ, ث, ك, ج, ش, ق, س, د, ط, ز, ف, ت, ض, ظ

If the Noon Saakinah or Tanween is followed by any one of these heavy letters ظ – ط – ق – ض – ص the sound of Ghunnah should also be made heavy (mufakhkham) e.g.: -

عَذَابًا قَرِيبًا	كُتُبٌ قَيِّمَةٌ
مَن طَغَىٰ	يَنظُرُ

All other times (except Isti'laa letters mentioned above), Ghunnah is made with softness (tarqeeq) for the rest of the Arabic letters e.g.:-

وَكَأْسًا دِهَاقًا	يَوْمَئِذٍ شَأْنٌ
فَمَن شَآءَ	أَنذَرْنَٰكُمْ

Meem Saakinah

Meem Saakin: - Is a Meem with no Harakah (مـ) or a Meem with a Sukoon sign (مْ)

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وَالْمِيمُ إِنْ تَسْكُنْ تَجِي قَبْلَ الْهِجَا لَا أَلِفٍ لَيِّنَةٍ لِذِي الْحِجَا

And when the Meem is saakin (silent), coming before the letters of the alphabets, with the exception of the soft Alif, for the possessor of intellect.

أَحْكَامُهَا ثَلَاثَةٌ لِمَنْ ضَبَطْ إِخْفَاءٌ ادْغَامٌ وَإِظْهَارٌ فَقَطْ

Its rules are 3, for the one who strives for precision, they are Ikfhaa (hiding), Idghaam (merging) and Izhaar (clarity) only.

فَالْأَوَّلُ : الْإِخْفَاءُ عِنْدَ الْبَاءِ وَسَمِّهِ الشَّفْوِيَّ لِلْقُرَّاءِ

So the first rule is ikhfaa (hiding) by the letter Baa (when the silent Meem comes before the Baa), and name it Shafawi (labial) according to all the reciters.

وَالثَّانِ : إِدْغَامٌ بِمِثْلِهَا أَتَىٰ وَسَمِّ إِدْغَاماً صَغِيراً يَا فَتَىٰ

And the second rule is Idghaam (merging) when the same letters come together (silent Meem before another Meem), and named minor merging, oh young boy/student.

وَالثَّالِثُ : الْإِظْهَارُ فِي الْبَقِيَّهْ مِنْ أَحْرُفٍ وَسَمِّهَا شَفْوِيَّهْ

And the third rule is Izhaar (clarity) in the remainder of the letters (26 letters). And name them shafawiyyah (labial).

وَاحْذَرْ لَدَىٰ وَاوٍ وَفَا أَنْ تَخْتَفِي لِقُرْبِهَا وَالِاتِّحَادِ فَاعْرِفِ

And be careful when the silent Meem comes before the Waaw and Faa in order not to conceal it due to their closeness and unity/concordance (being in the same makhraj), so know this/take heed.

3 Rules of Meem Saakin: -

1- Ikhfaa Shafawi إخفاء شفوى

2- Idghaam Shafawi إدغام شفوى

3- Izhaar Shafawi إظهار شفوى

1. Ikhfaa Shafawi إخفاء شفوى

Ikhfaa is pronouncing a letter with a characteristic between Izhaar (clarity) and Idghaam (merging), stripped of any shadda with a ghunnah remaining on the first letter.

Ikhfaa Shafawi this means, hiding the meem by the use of the lips. When Meem Saakinah is followed by the letter Baa (ب). The pronunciation of Meem is supressed (hidden) by light squeeze of the lips while making ghunnah from the nasal cavity and then pronouncing the Baa from its makh'raj (the lips).

2. Idghaam Shafawi إدغام شفوى

When Meem Saakinah is followed by a vowelled letter Meem م, the first Meem is assimilated or merged into second Meem and pronounced as a single Meem with a shadda (doubling) while prolonging the sound of ghunnah. Whether found in one word or in two words, it is compulsory to merge. It is also categorized under, the Lesser merging of same letters - Idghaam Mutamathelyne Sagheer إدغام متماثلين صغير

3- Izhaar Shafawi إظهار شفوى

When Meem Saakinah is not followed by Baa and Meem but comes before the rest of the 26 remaining letters. The Meem will be pronounced clearly by making a complete contact of the lips with no prolongation of ghunnah and then pronouncing the letter of Izhaar from its makhraj.

Tip
The further apart the makh'raj of the letters – Izhaar
The closer the makh'raj of the letters – Idghaam
Not to far apart and not too close - Ikhfaa

Rules of Noon and Meem Mushaddadatain

أحكام النون والميم المشددتين

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وَغُنَّ مِيماً ثُمَّ نُوناً شُدِّدَا وَسَمِّ كُلّاً حَرْفَ غُنَّةٍ بَدَا

And apply ghunnah (nasalization) to the letter Meem, then the noon whenever they are stressed (they are carrying a shaddah) and name each of them, a letter of ghunnah that has appeared/which is clear.

If a Meem or Noon is Mushaddad (that is, it has a shaddah sign on it – meaning the first same letter is silent and the second same letter is vowelled, which are merged into one letter with a shadda sign on it), the reader must make clear prolonged ghunnah (or nasal sound) while pronouncing it.

أَنَّ	لَتَرَوُنَّ	ٱلنَّاسِ	بِٱلنَّاصِيَةِ	بِجَهَنَّمَ
عَمَّ	وَأَمَّآ	فَأَمَّا	فَأُمُّهُۥ	إِنَّآ

قال الإمام ابن الجزري رحمه الله ت833ه
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَأَظْهِرِ الْغُنَّةَ مِنْ نُونٍ وَمِنْ مِيمٍ إِذَا مَا شُدِّدَا ، وَأَخْفِيَنْ

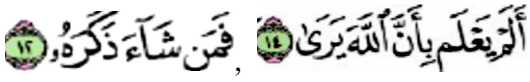
And clarify the ghunnah of the ن *and* م *when they have a shaddah on them. And be sure to conceal (Ikhfaa).....*

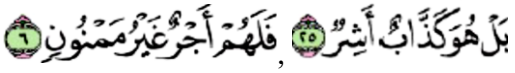
Note: if the reader stops on a word ending with Noon or Meem Mushaddad, the Ghunnah for the Meem or Noon Mushaddad still have to be applied.

Duration of Ghunnah are 4 levels -

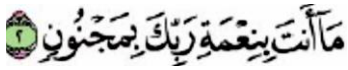
1. **أكمل في النون و الميم المشددتين و المدغمتين** – Most Complete Ghunnah: the timing of the ghunnah is longer when there is merging (Idgham) of the noon or meem and when both are carrying a small doubling (shadda), examples are;

مَلِكِ ٱلنَّاسِ ﴿٢﴾ وَعِنَبًا وَقَضْبًا ﴿٢٨﴾

2. كامل في النون و الميم المخفاتين - Complete Ghunnah: the timing of the ghunnah is not as long as the most complete ghunnah, this is when hiding (Ikhfaa) of the noon or meem, examples are; 
3. ناقص في النون و الميم الساكنتين المظهر تين - Incomplete Ghunnah: the timing is shorter here than the complete ghunnah, the ghunnah is barely noticeable. This is when the noon or meem is silent and in the state of clarity (Izhaar), examples are;



4. أنقص في النون و الميم المتحركتين - Most Incomplete Ghunnah: the timing here is the shortest, when the noon or meem are carrying a vowel, examples are;



Ghunnah, in its origin as a part (juz)/make of the letters noon and meem in their makh'raj is seen as a harf (letter). While ghunnah, in terms of its duration whether long or short, is seen as a sifa (quality) of the letters noon and meem. This is the opinion of Makkiy Ibn Abi-Talib.

The partial flow of the sound when pronouncing Noon and Meem due to the opening of the nasal cavity part (ghunnah) and closure of the mouth part of both Noon and Meem.

The Rule of Meeting of Two Letters

The default for Arabic letters is Izhaar (clarity), - but due to evolution of mankind (human nature), finding the easiest way in communicating and departing (deviation) from difficulty to ease, merging began. This is known as the theory of ease in articulation

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إِنْ فِي الصِّفَاتِ وَالْمَخَارِجِ اتَّفَقْ حَرْفَانِ فَالْمِثْلَانِ فِيهِمَا أَحَقّ

When two letters agree in sifaat (characteristics) and makhraj (articulation point), then it is more befitting that they (two same letters) be called Mithlain.

وَإِنْ يَكُونَا مَخْرَجاً تَقَارَبَا وَفِي الصِّفَاتِ اخْتَلَفَا يُلَقَّبَا

And if they (the two letters) are close in makhraj and differ in the sifaat, then they are called:

مُتَقَارِبَيْنِ ، أَوْ يَكُونَا اتَّفَقَا فِي مَخْرَجٍ دُونَ الصِّفَاتِ حُقِّقَا

Mutaqaaribain (neighboring letters), or they agree in makhraj but not in sifaat, then they are confirmed (as being) called:

بِالْمُتَجَانِسَيْنِ ، ثُمَّ إِنْ سَكَنْ أَوَّلُ كُلٍّ فَالصَّغِيرَ سَمِّيَنْ

Mutajaanisain, then if the first of each (of the above-mentioned groups) has a sukoon (is silent), then call it minor merging (idghaam).

أَوْ حُرِّكَ الْحَرْفَانِ فِي كُلٍّ فَقُلْ كُلٌّ كَبِيرٌ ، وَافْهَمَنْهُ بِالْمُثُلْ

Or when the two letters are vowelled in each (of the three groups), then say all (of them) are major merging (idghaam) and understand it with examples.

1. Two Identical Letters إِدْغَام الْمُتَمَاثِلَيْن

They are two identical letters that have the same articulation point and characteristics, if they meet and the first letter is silent (saakin and not a letter of madd) then it becomes obligatory to merge the first letter with the second letter.

This type of merging is also called Idghaam Sagheer الْإِدْغَام الصَّغِير. It is called lesser merging due to the minimum effort in merging i.e. the first letter being silent then simply merged into the second vowelled letter.

If the first of the two letters is vowelled or a letter of prolongation (madd), then there will be no merging e.g.

2. Letters with Close Articulation Point إِدْغَام الْمُتَقَارِبَيْن

They are two letters which are close in articulation point (makh'raj) and characteristics, if they meet and the first letter is silent, then it becomes obligatory to merge the first letter with the second letter.

- Laam (ل) and Raa (ر): when a silent Laam is followed by a vowelled Raa you merge them, dropping the Laam and giving the Raa a shadda (ّ) e.g. Suratul Taha V:114 and Suratul Nisa V:158

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وَأَوَّلَيْ مِثْلٍ وَجِنْسٍ إِنْ سَكَنْ أَدْغِمْ كَـ: قُل رَّبِّ وَ: بَل لَّا ، وَأَبِنْ

And if the first (letter) of two like (same) letters (mutamathilain) and two (letters) with same makhraj (mutajanisain) carry a sukoon, then merge, like in قُـلْ رَبِّ *and* بَـلْ لَّا *; and make clear (izhaar) without merging.....*

Exception to this is the verse 14, suratul Mutaffifeen *there will be no merging due to the presence of Sakt on the letter Laam preventing Idghaam, but a clear Izhaar instead and this is by in the recitation of Hafs an Aasim by way of Shaatibiy.*

- Kaaf (ك) and Qaaf (ق): when a silent Qaf is followed by a vowelled Kaf, you merge them, and drop the Qaf, giving the Kaf a shadda e.g. Suratul Mursalat V:20

this is pure merging - **إدغام محض**

Imaam Ibn Jazariy in his poem Al-Muqaddimah said:

وَالْخُلْفُ بِـ: نَخْلُقكُّم وَقَعْ .....

.....*And a difference of opinion has occurred in the (word)* نَخْلُقكُّمْ

Majority of the scholars agree that there will be complete merging in the word نَخْلُقكُّم but some scholars such as Makkiy ibn Abi Talib and Abubakar Ibn Mihraan are of the opinion that there will be incomplete merging الإِدْغَام النَّاقِص, the Qaaf (ق) which is stronger will keep its characteristic of elevation (isti'laa) while merging into the Kaaf (ك) which is weaker with incomplete merging. This will be in the same way of merging the (ط) into the (ت) in أَحَطتُ . The pronunciation starts with the stronger letter and ends up with the weaker letter.

- Laamut-Ta'reef (ال), when merging with 13 solar letters;

ط, ث, ص, ر, ت, ض, ذ, ن, د, س, ظ, ز, ش

- Noon Saakinah (ن), merging with 5 Idghaam letters - لَمْ يَرْوِ (ي, ر, م, ل, و)

An exception to this rule is in suratul Qiyaamah V:27 , *there will be no merging due to the presence of Sakt on the letter Noon preventing Idghaam. There will be a clear Izhaar in the recitation of Hafs an Aasim by way of Shaatibiyy.*

3. Letters with same Articulation but differ in some of their Characteristic

إِدْغَام الْمُتَجَانِسَيْن

They are two letter which have the same articulation point but differ in some of their characteristics, if they meet and the first of the two letters is silent then it becomes obligatory to merge the first letter with the second letter which is vowelled. There are seven (7) forms of these kind of meeting;

Stronger	Weaker	Verse	Surah
ط	ت	إِذْ هَمَّت طَّآئِفَتَانِ	Imran V:122
ظ	ذ	إِذ ظَّلَمْتُمْ	Zukhruf V:39

د	ت	أَثْقَلَت دَّعَوَا	A'raf V:189
ت	د	إِن طَرَدتُّهُمْ	Hud V:30

For يَلْهَثْ ذَّٰلِكَ, there is difference among the Qurra, some merged while others made it clear. For Hafs an Aasim by way of Shaatibiyy, there will be only merging. This occurs in only one place in the Qur'an

ذ	ث	يَلْهَثْ ذَّٰلِكَ	A'raf V:176

For يَٰبُنَيَّ ٱرْكَب مَّعَنَا, there is difference among the Qurra, some merged while others made it clear. For Hafs an Aasim by way of Shaatibiyy, there will be only merging. This occurs in only one place in the Qur'an

م	ب	يَٰبُنَيَّ ٱرْكَب مَّعَنَا	Hud V:42

This will be incomplete merging الإِدْغَام النَّاقِص, because the stronger letter (ط) does not merge completely into the weaker letter (ت), the characteristics of adhesion (Itbaaq) is preserved in the stronger letter. The pronunciation starts with the stronger letter with no qalqalah and ends up with the weaker letter.

ط	ت	أَحَطتُ بِمَا	Naml V:22

﴿ أَحَطتُ ﴾ ﴿ بَسَطتَ ﴾ ﴿ فَرَّطتُم ﴾ ﴿ فَرَّطتُ ﴾

Imaam Ibn Jazariy in his poem Al-Muqaddimah said:

وَبَيِّنِ الْإِطْبَاقَ مِنْ: أَحَطتُ، مَعْ بَسَطتَ .....

And make obvious (clarify) the (characteristic of Adhesion of the letter ط) Itbaaq in أَحَطتُ *with* بَسَطتَ .....

According to the school of thought of Farra and Mubarrid the Laam (ل) and Raa (ر) fall under Mutajaanisan, because they consider the Laam, Raa and Noon (ل, ر, ن) having the same articulation point

Example;

4. Two Letters far apart in Articulation Point and Characteristics المتباعدين إدغام

They are two letter that are neither close in articulation point nor in their characteristics. The rule is clarity (Izhaar), when the first letter is silent and followed by a second letter which is vowelled, there will be no merging.

Example;

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في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

In (the Yaa of) فِي يَوْمٍ *together with (the waaw of)* قَالُوا وَهُمْ *and (the Laam of)* قُلْ نَعَمْ *,*
(and also make clear with no merging of these letters which are close in makhraj)
سَبِّحْهُ، لاَ تُزِغْ قُلُوبَ *and* فَلْتَقَمْ

CHAPTER FOUR

Al-Madd
المـــــد

Madd means increase and prolongation

This is the lengthening of sound with one of the letters of Madd and Leen ا, و and ى (an Alif preceded by a fat'ha, a silent Waaw preceded by a damma and a silent Yaa preceded by a kas'ra, e.g. ﴿نُوحِيهَا﴾) or the two letters of Leen (silent Waaw or Yaa preceded by a fat'ha). They are called madd letters because their sound can be stretched, and they are called Leen letters because they articulated with ease and softness without any difficulty.

The duration of lengthening is measured by vowel count (haraka).
The vowel count (haraka) is the period of time needed to pronounce a vowelled letter, with a fat'ha or damma or kas'ra. Accordingly, the time needed to pronounce;

a Qaaf with fat'ha قَ = Qaaf with damma قُ = Qaaf with kas'ra قِ (the timing is equal).

The Lengthening of Madd: Madd can be stretched and prolonged in 3 different vowel lengths (haraka) depending on the type of Madd. These lengths are; Qasr (قَصْر) or shortened - 2 Vowel lengths, Tawassut (تَوَسُّط) or medium – 4 or 5 Vowel lengths and Tuul (طُوْلُ) or long - 6 Vowel lengths.

The Compulsory prolongation, is the madd in which the reciters (Qurra) have agreed on its prolongation and agreed on its amount/duration (how long its length should be). It is the terminological compulsory madd.

The Obligatory prolongation, is the madd in which reciters have agreed on its prolongation but they differ on its amount/duration, this is the maddul-Muttasil.

The Permissible/Allowed prolongation, is the madd in which the reciters disagree on its prolongation (some prolong while others shortened) and they also disagree on its amount/duration. The type of madds that fall under this are, maddul-Munfasil, Silatul-Kubra, Aarid lis-Sukoon and maddul-Leen.

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وَالْمَدُّ أَصْلِيٌّ وَفَرْعِيٌّ لَهُ وَسَمِّ أَوَّلاً طَبِيعِيّاً وَهُو

And the Madd is (either) primary or secondary to it, and name the first a natural (madd) and it is:

مَا لَا تَوَقُّفٌ لَهُ عَلَىٰ سَبَبْ وَلَا بِدُونِهِ الْحُرُوفُ تُجْتَلَبْ

That (madd) which has no dependance on a cause, and without it (the prolongation) these letters cannot be brought forth (cannot be read).

بَلْ أَيُّ حَرْفٍ غَيْرَ هَمْزٍ أَوْ سُكُونْ جَا بَعْدَ مَدٍّ فَالطَّبِيعِيُّ يَكُونْ

In fact, if any letter besides the hamza or sukoon appears after a (letter of) madd, the that is a natural madd.

وَالْآخَرُ الْفَرْعِيُّ مَوْقُوفٌ عَلَىٰ سَبَبْ كَهَمْزٍ أَوْ سُكُونٍ مُسْجَلَا

And the other (type of madd) is the secondary (madd), which is dependant on a cause like a hamzah or sukoon in general (wherever it appears in the Qur'an).

حُرُوفُهُ ثَلَاثَةٌ فَعِيهَا مِنْ لَفْظِ (وَايٍ) وَهْيَ فِي: نُوحِيهَا

Its letters are three, so memorise/remember them from the word وَايٍ *, and they are found in the (example)* نُوحِيهَا.

وَالْكَسْرُ قَبْلَ الْيَا، وَقَبْلَ الْوَاوِ ضَمّ شَرْطٌ، وَفَتْحٌ قَبْلَ أَلْفٍ يُلْتَزَمْ

And a kas'ra before the Yaa, and before the Waaw a damma is a requirement and a fat'ha before the Alif is necessary.

وَاللِّينُ مِنْهَا الْيَا وَوَاوٌ سُكِّنَا إِنِ انْفِتَاحٌ قَبْلَ كُلٍّ أُعْلِنَا

And the Leen from them (these three letters) is the silent Yaa and Waaw with a fat'ha before each is pronounced

Madd is categorized into 2 types;

Original/Natural Madd المد الأصلي (الطبيعي)

- Maddut-Tabeeiy المد الطبيعي (natural madd)
- Maddul-Badal مد البدل (follows natural madd)
- Maddul-Iwad مد العِوَض (follows natural madd)
- Maddus-Sila As-Sughra مد الصِّلةُ الصُّغرىٰ (follows natural madd)

Secondary Madd due to Hamza or Sukoon المد الفرعي أو المزيدي

- Maddul-Muttasil المد المتصل (secondary madd due to Hamza)
- Maddul-Munfasil المد المنفصل (secondary madd due to Hamza)

- Maddus-Sila Al-Kubra مد الصلة الكبرى (secondary madd due to Hamza)
- Maddul-Laazim المد اللازم (secondary madd to due Sukoon)
- Maddul-Aarid Lis-Sukoon المد العارض للسكون (secondary madd due to Sukoon)
- Maddul-Leen مد اللين (secondary madd due to Sukoon)

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لِلْمَدِّ أَحْكَامٌ ثَـلَاثَـةٌ تَدُومْ وَهْيَ الْوُجُوبُ وَالْجَوَازُ وَاللُّزُومْ

For the Madd there are always three (3) rules, and they are Waajib (Obligatory), Jawaaz (permissible) and Luzuum (Compulsory).

فَوَاجِبٌ إِنْ جَاءَ هَمْزٌ بَعْدَ مَدّ 79 كَلِمَةٍ وَذَا بِمُتَّصِلْ يُعَدّ

So (it becomes) Obligatory madd when a hamza comes after a (letter of) madd in one word. And this is considered as muttasil (connected madd).

وَجَائِزٌ مَدٌّ وَقَصْرٌ إِنْ فُصِلْ كُلٌّ بِكَلِمَةٍ وَهَـٰذَا الْمُنْفَصِلْ

And it (the madd) becomes jaa'iz (permissible): to prolong or shorten, if each (i.e the madd and hamza) come separately in two different words (i.e the madd letter at the end of one word and the hamza at the beginning of the next word). And this is the munfasil (separated madd)

وَمِثْلُ ذَا إِنْ عَرَضَ السُّكُونُ وَقْفاً كَـ: تَعْلَمُونَ، نَسْتَعِينُ

And like this (madd will be permissible to shorten) when the sukoon is temporary due to stopping (like in the examples) تَعْلَمُوْنَ *and* نَسْتَعِيْنُ

أَوْ قُدِّمَ الْهَمْزُ عَلَى الْمَدِّ وَذَا بَدَلْ كَـ: ءَامَنُواْ وَإِيمَـٰناً خُذَا

Or (the madd will be permissible to shorten if) the hamza precedes a letter of madd. And this (madd) is badal (exchange madd) like; ءَامَنُوْا *and* إِيْمَاناً *so take them (as examples)*

وَلَازِمٌ إِنِ السُّكُونُ أُصِّلَا وَصْلاً وَوَقْفاً بَعْدَ مَدٍّ طُوِّلَا

And (the madd will be) laazim (compulsory) if the sukoon is permanent when stopping or continuing recitation appearing after the madd (letter), it will be prolonged to the maximal length (i.e 6 vowels counts).

Maddut-Tabeeiy
المد الطبيعي

Maddut-Tabeeiy means the Natural Madd and this is the father (origin) of all madd. It is the madd with which the letter is realized only by it (the madd) i.e. if you shorten it, there will be no madd except just a vowel, the Alif, silent Yaa or Waaw will not be realized except by prolongation to 2 vowel lengths. And it does not depend on a cause

of Hamza or Sukoon. This is when a letter carrying a Fat'ha is followed by a saakin Alif, a Damma followed by a saakin Waaw, a Kas'ra followed by a saakin Yaa. The natural Madd is simply one of the Madd letters ا or و or ى not followed by a Hamza or a saakin letter. The natural Madd is prolonged 2 vowel counts/lengths.

مَّأْكُولٍ	تَرْمِيهِم	بِحِجَارَةٍ

Maddul-Badal
مد البدل

Maddul-Badal (Exchange Madd) can simply be defined as every Hamza preceding a madd letter and the madd letter is not followed by a Hamza or saakin letter, it is prolonged 2 vowel counts/lengths only. The Arabs never pronounced a word having 2 hamzas following each other with the second hamza carrying a sukoon (is silent), they would exchange it to a madd letter similar to the vowel of the first hamza.

﴿ ءَامَنُوا۟ ﴾ ﴿ أُوتُوا۟ ﴾ ﴿ إِيمَـٰنًا ﴾

Madd Iwad
مد العِوَض

Maddul-Iwad (Substitute Madd) is the substitution of a double Fat'ha (ً) present at the end of a word with an Alif while stopping on that word. It is prolonged 2 vowel counts/lengths, same as the natural madd.

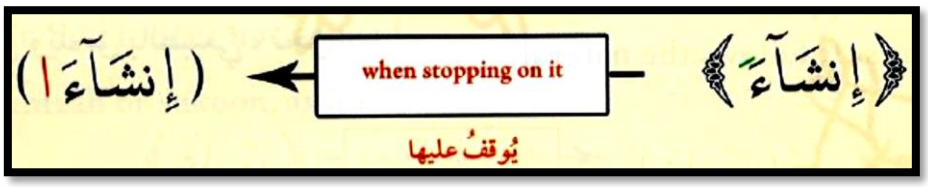
تُرَابًا	مَآءً	سَبْحًا	أَمْرًا	صَفًّا

﴿ عَلِيمًا ﴾ — when stopping on it → (عَلِيمَا)

يُوقفُ عليها

Note: The double fat'ha (tanween) is not replaced by an Alif when it is above a feminine Haa, rather the tanween is dropped and we stop on the feminine Haa with a sukoon, e.g.

The Arabs stop on ﴿ مَآءً ﴾ *as* (مَآءَا) *, with an Alif after the Hamza, but they do not write it because they do not join between two neighbouring Alifs in writing, and that is how they stop on it and on every similar case, e.g.*



This madd belongs to the Substitute madd (Iwad) and not the Exchange madd (Badal) because its Alif, is temporary due to stopping, and likewise stopping on a word like ﴿ شَيْـًٔا ﴾

Maddul-Muttasil

المد المتصل

The Connected/Joined Obligatory (Waajib) Madd is when one of the madd letter is immediately followed by Hamza (ء) in the same word. The madd length will be stretched to 4 or 5 vowel lengths/counts. No reciter among the 10 Qurra, ever shortened the Joined madd by reading with less than 4 or 3 vowel lengths because it is obligatory to lengthen it above qasr. When stopping the Joined Obligatory madd is allowed to be read with 6 vowel lengths.

Examples:-

وَجِاْىٓءَ	أُوْلَٰٓئِكَ	شَآءَ	ٱلسَّمَآءُ	ٱلسَّمَآء

﴿ هَٰٓؤُمُ ﴾

Note: *The Haa before the Alif in this word, is not the Haa for attention (لِلتَّنبيهِ) which would have indicated the Separate Allowed madd (Munfasil). But rather, this is a single word (cannot be separated) indicating the Connected/joined Obligatory Madd (Muttasil).*

Ibn Jazari said in his 'Nashr': "I searched for the (permissibility of shortening) i.e making qasr in the Muttasil and did not find it in any of the authentic readings, not even the abnormal (shaadh) readings, but found texts stating that prolongation must be made in it."

Sa'eed bin Mansur relates in his Sunan, mentioned that a man was reciting the Qur'an to Abdullah bin Mas'ud and he recited "Innamas sadaqaatu lil fuqaraa-i wal masaakeen" shortened i.e without prolongation, so Ibn Mas'ud said: "This was not how the Messenger of Allah (S.A.W) recited it to me!" So, the man asked, "How did he read it to you O Aba Abdur-Rahman?" So he said "Innamas sadaqaatu lil fuqaraaaa-i wal masaakeen", he prolonged the word Fuqaraa (madd Muttasil – 4/5 vowel lengths).

Maddul-Munfasil
المد المنفصل

The Separate Allowed (Jaa'iz) Madd is when one of the madd letters comes at the end of a word and followed by a Hamza (ء) at the beginning of the next word, the madd length will be stretched 4 or 5 vowel lengths/counts, but if the reader stops on the first word, then the madd will be considered as Maddut-Tabeeiy (only 2 vowel lengths).

Examples:

Note: The (يَا) used for calling لِلنِّداءِ and (هَا) used for attention لِلتَّنبيهِ were written with a dropped Alif and linked to the next word in the Noble Qur'an. They appear in the form of the Connected Obligatory Madd (Muttasil) but they are actually two separate words which can be used separately. Therefore, this is the Separate Allowed Madd (Munfasil) and not the Connected Madd.

The scholars have mentioned that during recitation, there must be a balance between the length of Muttasil and Munfasil, this is according to the narration of Hafs by way of Shaatibiyyah, i.e. Muttasil 4 = Munfasil 4 or Muttasil 5 = Munfasil 5.

Maddus-Sila

مد الصلة

This is an extra Haa that indicates the masculine 3rd person singular (هُوَ) *, it is known as the Pronoun Haa* (هاء الضمير أو هاء الكناية). The Haa of هَٰذِهِۦ is treated in the same way as the pronoun Haa. *When the pronoun Haa carries a damma it will be followed by a silent Waaw* (و) *and when it carries a kas'ra it will be followed by a silent Yaa* (ے), *with the condition that the pronoun Haa occurs between two vowelled letters, it comes with nouns, verbs and articles. This madd exist only during continuing recitation, e.g.*

﴿ إِنَّهُۥ عَلَىٰ رَجْعِهِۦ لَقَادِرٌ ﴾

There are 2 types; Greater connecting (Silatul-Kubra) and Lesser connecting (Silatus-Sughra)

Maddus-Sila As-Sughra

مد الصِّلةُ الصُّغرىٰ

The Maddus-Sila As-Sughra (Lesser connecting madd) is when, the pronoun Haa is preceded by a vowelled letter and followed by another vowelled letter other than a hamza (ء)*, the length will be 2 vowel counts as the natural madd e.g.*

Suratul Fajr V:15

رَبُّهُۥ فَأَكْرَمَهُۥ وَنَعَّمَهُۥ فَيَقُولُ رَبِّيٓ أَكْرَمَنِ ﴿١٥﴾

Maddus-Sila Al-Kubra

مد الصلة الكبرى

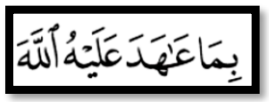
The Maddus-Sila Al-Kubra (Greater connecting madd) occurs when the letter before the pronoun Haa is vowelled and followed by a Hamza (ء) *at the beginning of the next word. This madd takes the same ruling as Maddul-Munfasil, it will be prolonged to 4 or 5 vowel lengths/counts e.g.*

Suratul Hadid V:9, عَبْدِهِۦٓ ءَايَٰتٍۭ Suratul Humaza V:3 مَالَهُۥٓ أَخْلَدَهُۥ

The Arabs added a small waaw to the pronoun Haa when it carries a damma, and a small Yaa facing backward when the pronoun Haa carries a kas'ra, inorder to give it more strength, because the Haa is a weak letter with a wide makh'raj, its sound is weak and the letter is found at the bottom of the throat.

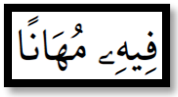
Originally, pronunciation of the pronoun Haa is with a damma but because of the (theory of ease in articulation), when this Haa comes with a kas'ra, instead of pronouncing it with a dammah i.e Waaw (which is rather heavy and difficult) they would pronounce the Haa with a kas'ra i.e Yaa, for example it was Bihu (بِهُ) then it changed to Bihi (بِهِ).

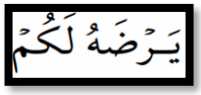
These two words in the Qur'an are read with a damma (going back to the origin) instead of kas'ra,

suratul Fath V:10  suratul Kahf V:63

All the 10 Qurra except Hafs read it with a kas'ra.

Exceptions of Maddus-Sila

a. *Suratul Furqan, V:69*  *: Even though there is a silent letter before it, which would have indicated no madd, you still have to prolong the pronunciation to 2 vowel lengths /counts, same as the natural madd.*

b. *Suratul Zumur, V:7*  *: And in this word, there is no madd even though the pronoun Haa fall between two vowelled letters. Originally it was yardaahu lakun -* يرضاه لكم *(this means it was originally not between two mutaharrik (vowelled letters), there was a silent letter before it). Allah knows best.*

Note:

- *If either letter before or after the pronoun Haa is silent, then there will be no connection of sila (no prolongation) e.g.*

  Suratul Fatir V:18 *, Yasin V:68*

- The Haa of هَٰذِهِ is treated in the same way as the pronoun Haa, e.g.

- If the pronoun Haa is silent then ill be no connecting and prolongation, example;

- The Haa in the following words and similar to it, are not the pronoun Haa but the pausing Haa (هاءُ سكتٍ), the Arabs used to add it at the end of some words inorder to clarify the last vowel of that word.

- The Haa in the following words and similar to it, are not the pronoun Haa but part (origin) of the words.

Maddul-Aarid Lis-Sukoon

المد العارض للسكون

Temporary Madd due to stopping, is to stop on a vowelled letter preceded by a madd letter. It is when a madd letter is followed by a silent letter (temporary saakin) due to stopping (a saakin that does not exist unless you stop on it), the prolongation will be either 2,4 or 6 vowel lengths/counts.

سِجِّيلٍ	أَخِيهِ	ٱلْعَظِيمِ	ٱلرَّحْمَـٰنُ	يَتَسَآءَلُونَ

Note: This Madd only exists if the reader stops on that word. If the reader does not stop on it, it will be considered as a Maddut-Tabeeiy (2 vowel lengths).

Maddul-Leen

مد اللين

Maddul-Leen is the Soft or Easy Going Madd. The Leen letters are silent و and ى preceded by a fat'ha.

Maddul-Leen is when one of the leen letters (و or ى) is followed by a silent letter (temporary saakin) due to stopping (a saakin that does not exist unless you stop on it), the prolongation will be either 2, 4 or 6 vowel lengths/counts. If the reader does not stop, there is no vowel prolongation.

Example: -

خَوْفٍ	ٱلْبَيْتِ	وَٱلصَّيْفِ

Note: The prolongation in Leen comes after the fat'ha, it begins from the silent Waaw after the fat'ha e.g **خو~ف** *. The scholars said Leen should be less or equal in length to Arid (Aarid 6 - Leen 2,4 or 6) (Aarid 4 – Leen 4 or 2) (Aarid 2 = Leen 2).*
Both Aarid lis-Sukoon and Leen are recommended to be in proportion with the 3 speeds of recitation i.e. 6 lengths of Aarid and Leen is used for Slow recitation (Tahqeeq), 4 lenghts for Medium speed recitation (Tadweer) and 2 lenghts for Quick recitation (Hadr).

Maddul-Laazim

المد اللازم

قال الإمام سليمان بن حسين بن محمد الجمزوري الشهير بالأفندي رحمه الله
في المنظومه تحفة الأطفال ,كان حيا 1198 هـ

أَقْسَامُ لَازِمٍ لَدَيْهِمْ أَرْبَعَهْ وَتِلْكَ : كَلِمِيٌّ وَحَرْفِيٌّ مَعَهْ

The types of Laazim (madd) according to them (the scholars), are four (groups), and they are Kilmi and Harfi accompanying it.

كِلَاهُمَا : مُخَفَّفٌ مُثَقَّلُ فَهَـٰذِهِۦٓ أَرْبَعَةٌ تُفَصَّلُ

Both of them (kilmi and harfi) are mukhaffaf (light) and muthaqqal (heavy), so these are four (types of Madd Laazim) will be explained in detail.

فَإِنْ بِكَلِمَةٍ سُكُونٌ اجْتَمَعْ مَعْ حَرْفِ مَدٍّ فَهْوَ كَلِمِيٌّ وَقَعْ

So when, in a single word, a sukoon (silent letter) meets with a letter of madd, then kilmi (madd laazim kalami) has occurred.

أَوْ فِي ثُلَاثِيِّ الْحُرُوفِ وُجِدَا وَالْمَدُّ وَسْطَهُ، فَحَرْفِيٌّ بَدَا

Or, if found in triliteral letters (i.e. the letter of madd and the sukoon), while the letter of madd is in its centre, then harfi has appeared.

كِلَاهُمَا مُثَقَّلٌ إِنْ أُدْغِمَا مُخَفَّفٌ كُلٌّ إِذَا لَمْ يُدْغَمَا

Both (kilmi and harfi) are muthaqqal when they can merge (الـــم ، وَ لاَ الضَّالِّيْن), and mukhaffaf when they cannot merge (ص ، آلئان).

وَاللَّازِمُ الْحَرْفِيُّ أَوَّلَ السُّوَرْ وُجُودُهُ، وَفِي ثَمَانٍ انْحَصَرْ

And laazim harfi is found at the beginning of (some Qur'anic) surahs, and confined to eight letters.

يَجْمَعُهَا حُرُوفُ (كَمْ عَسَلْ نَقَصْ) وَعَيْنُ ذُو وَجْهَيْنِ وَالطُّولُ أَخَصّ

The letters are gathered in (كَمْ عَسَلْ نَقَصْ) and the letter ع has two options, whilst Tuul (maximal prolongation) is preferred.

وَمَا سِوَى الْحَرْفِ الثُّلَاثِي لَا أَلِفْ فَمَدُّهُ، مَدٌّ طَبِيعِيٌّ أُلِفْ

And all besides the triliteral letters, not (besides) the Alif, then its prolongation is known to be as the natural madd.

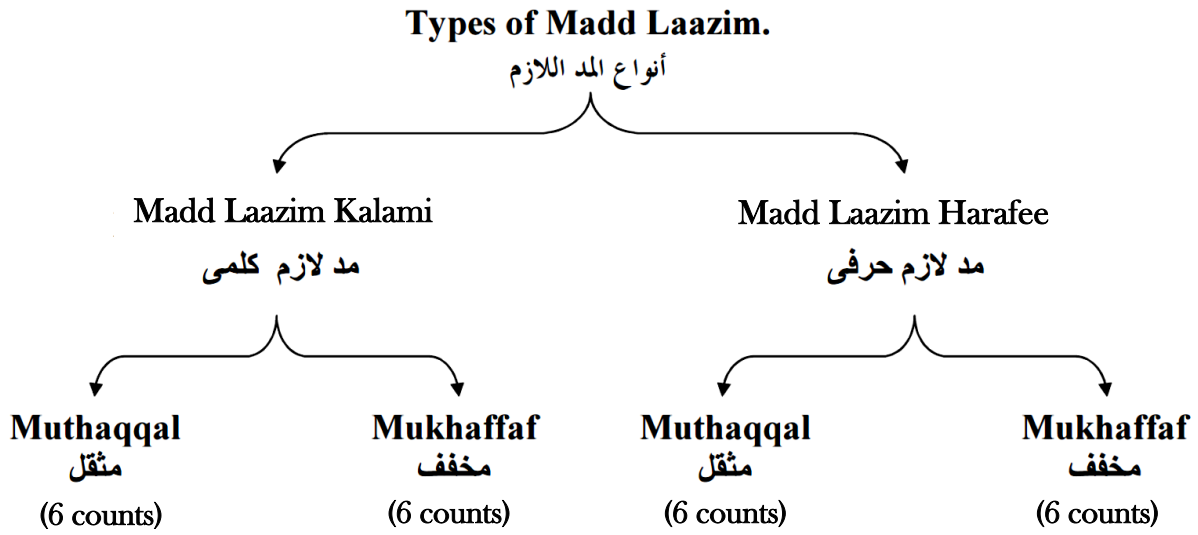
وَذَاكَ أَيْضاً فِي فَوَاتِحِ السُّوَرْ فِي لَفْظِ (حَيٌّ طَاهِرٌ) قَدِ انْحَصَرْ

And those (letters) also at the beginning of the surahs, in the expression (حَيٌّ طَاهِرٌ), 'a pure clean life' they are confined.

وَيَجْمَعُ الْفَوَاتِحَ الْأَرْبَعْ عَشَرْ (صِلْهُ سُحَيْراً مَنْ قَطَعْكَ) ذَا اشْتَهَرْ

And (the words) gathers the fourteen openers (صِلْهُ سُحَيْراً مَنْ قَطَعْكَ) 'Join ties in the morning with him who cuts (ties) with you', this (phrase) is well known (by the qurra).

This is the Compulsory Prolongation, when a Madd letter is followed by a permanent sukoon (silent letter or through tashdeed) in a word or a letter. The prolongation for Maddul-Laazim is always long (Tuul, stretched to 6 vowel counts) either stopping or continuing.



1. Madd Laazim Kalami Muthaqqal مد لازم كلمى مثقل:- If a Madd Letter is followed by a double letter (Mushaddad) in the same word, the vowel lengths will be stretched to 6 vowel lengths/counts.

Example: -

2. Madd Laazim Kalami Mukhaffaf مد لازم كلمى مخفف:- If a Madd letter is followed by a letter with a permanent sukoon in the same word, the vowel lengths will be stretched to 6 vowel lengths / counts.

Example:- there is only one case in the Qur'an, it appears twice in Suratul Yunus V:51 & 91.

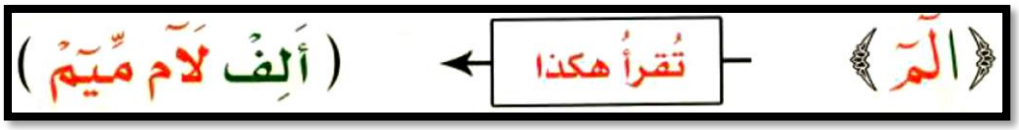
Madd Laazim Harafee:- This is the Compulsory Madd that appears only at the beginning of surahs, it has 14 disjointed letters which appear in 29 Surahs in the Qur'an, in 14 different forms. Its letters are;

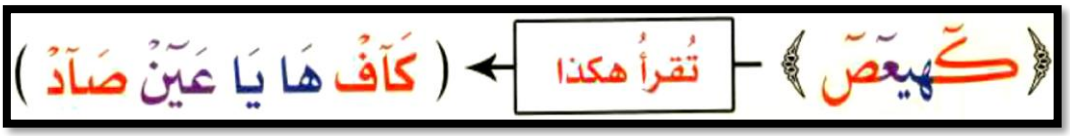
صَادْ , لَامْ , هَا , سِيْنْ , حَا , يَا , رَا , مِيْمْ , نُوْنْ , قَافْ , طَا , كَافْ اَلِفْ , عَيْنْ

نص حكيم قطعا له سر or صِلْهُ سُحَيْرًا مَنْ قَطَعْكَ

14 different forms

These letters are pronounced by breaking them down to the spelling of the letter, such as با, تا – which is known as مقصورة and not باء, تاء which is by stopping on the hamza known as مهموزة).





This Madd can be heavy (muthaqqal) i.e. with a shadda or light (mukhaffaf) i.e. without a shadda (كَمْ عَسَلْ نَقَصْ or نَقُصَ عَسَلُكُمْ). Each of these 8 letters is spelled with three letters, the middle letter being a madd letter, except for the ع which takes the form of leen, with its middle letter being a silent Yaa preceded by a fat'ha.

The remaining disjointed letters (حَيَّ طَاهِرْ) حَيِّ طَهُرْ are prolonged to only 2 vowel lengths/counts, because they are spelled with two letters, the second being a madd letter. As for the Alif (ا), there is no prolongation because it has no madd letter in its spelling.

3. Madd Laazim Harafee Muthaqqal مد لازم حرفي مثقل If a disjointed letter has a merging (Idghaam) letter as the last letter in its spelling and precedes another disjointed letter whose first letter in its spelling is a merging letter (such as ل followed by م, the last letter in the spelling of ل is meem م, this will lead to merging of both letters, the م will become mushaddad. This occurs in some of the disjointed letters. The vowel length for this Madd will be stretched 6 counts.

Example:

4. Madd Laazim Harafee Mukhaffaf **مد لازم حرفي مخفف :-** This applies to those disjointed letters that do not merge, there will be either clear Izhaar or Ikhfaa with ghunnah while pronouncing. The vowel length is also 6 counts/harakas.

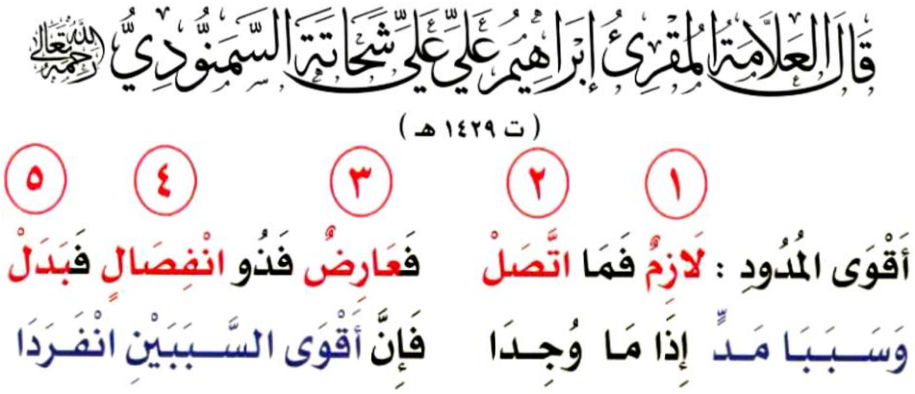
Example: -

Note: *the ع, some scholars categorize it under Madd Leen Laazim, while others keep it under Madd Laazim Harafee. But all agree that it can be read with 4 lengths (tawassut) or 6 lengths (tuul), and 6 lengths (tuul) is preferred.*

Note:some include Maddut-Tamkeen as a type of Madd, this madd has the same ruling as Natural Madd, examples are **حيِّيتم، نبيِّين.** *And also the Maddul-Farq* **المد الفرق** *which has the same ruling as Compulsory Madd, example* ءَآلذَّكَرَيْنِ *. These are all classified as titles and not types of Madd.*

<u>Rule of the Strongest Madd</u>

When more than one reason for lengthening is presented in a single madd, the stronger cause is used and the weaker one is neglected.



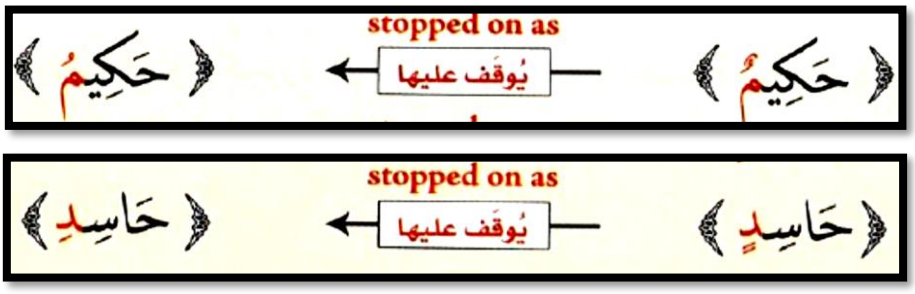
The strongest of lengthening's is the Mandatory (Laazim), then the Joined Obligatory (Muttasil), followed by the Temporary Madd due to stopping (Aarid lis-Sukoon) and then the Separated Madd (Munfasil), and next is the Exchange Madd (Badal).
And if the two reasons for the same lengthening are found, then the stronger madd will be used alone.

Below is the arrangement of Madd according to strength;

1. Maddul-Laazim(Mandatory): This strongest madd due to consensus on its lengthening and its duration.
2. Maddul-Muttasil (Joined Obligatory): Due to consensus on its lengthening but they differ on its duration.
3. Maddul-Aarid lis-Sukoon (Temporary Sukoon due to stopping): The reciters compare and relate its lengthening to Laazim (mandatory madd) because their lengthening is due to a sukoon, so the duration of lengthening is full implementation (6 vowels) or partial implementation (4 or 2 vowels).
4. Maddul-Munfasil (Separated madd): The reciters compare and relate its lengthening to the Muttasil (Joined Obligatory madd) because their lengthening is due to a Hamza, so the duration of lengthening is full implementation (4 or 5 vowels) or partial implementation (2 vowels).
5. Maddul-Badal (Exchange madd): this is the weakest madd because it's prolongation is the same as the natural madd (only 2 vowels).

<u>Qur'anic Words Read in a Special Way According to Narration of Hafs</u>

1. Rawm الرَّوْم: This is to lower the voice when stopping at a damma or kas'ra, so that most of their sound disappears (i.e. is to stop with part of a damma or kas'ra), this means 70% of the sound is gone, only 30% remains. Rawm takes the ruling of continuing recitation, it has a short timing with a low sound level. The Aarid lis-Sukoon madd cannot be applied to Rawm.



Suratul Yusuf V:11: It was originally (تَأْمَنُنَا), but it was seen as being too heavy in pronunciation because of the three vowelled letter with ghunnah.

There are 2 ways to read this, with Rawm (Ikhtilaas) and Ishmaam.

i. Rawm: with regards to the word in Suratul Yusuf, this is by keeping the Damma of the first noon, and lowering its sound with quickness compared to that of the second noon or neighbouring letters which are more audible. The actual name for this technique is called Ikh'tilaas, because it is at the middle of a word, and Rawm only takes place at the end of a word.

- *Ikhtilaas* الاختلاس*: This is quickness when pronouncing a letter with partial stealing of the vowel while lowering the voice in comparism to the neighbouring letters, so that most of the sound remains (only 30% of the sound is gone while 70% remains). Ikhtilaas can be done on fat'ha, damma or kas'ra.*

ii Ishmaam الإشمام: this is by pronouncing the first noon with a sukoon and merging it into the second noon while circling the lips/showing a Damma with the lips right after starting the pronunciation of the merged noon along with a full ghunnah. The blind person cannot tell the difference whether you show a circle the lips or not because the sound is the same.

Ishmaam is done only on damma and can be prolonged with Arid lis-Sukoon 2.4 or 6 when stopping e.g:

Note: Ishmaam can be of showing a damma with the lips when stopping, or mixing a letter into another letter creating a sound in-between, or mixing between 2 vowels creating a sound in-between.

Cases where Rawm nor Ishmaam will not be applied:

1. The feminine Haa written as Haa

Except for the feminine Haa written as an open/flat Taa (ت). *Rawm and Ishmaam will apply to it:*

2. The Plural Meem in the recitation of those who connect it:

Stopping on it will be with a sukoon

3. The Temporary or presented (unoriginal) vowel

The Reciters School of Thought with regards to Rawm or Ishmaam on the Pronoun Haa (هـ)

There are 3 opinions :

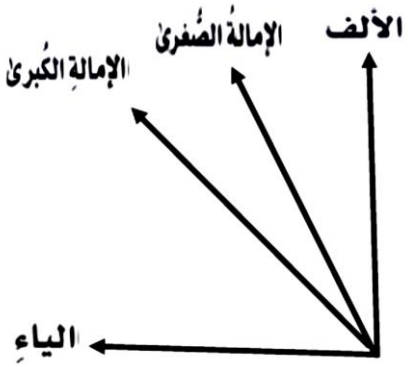
1. Absolute Prevention: There will be no Rawm or Ishmaam.

2. Absolute Permissability: Rawm and Ishmaam will apply.

3. The school of thought with detail. Rawm and Ishmaam is not apply if, the Pronoun Haa is preceded by; a silent Yaa or a kas'ra, a silent Waaw or a damma e.g.

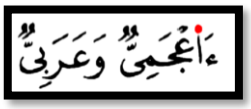
Rawm and Ishmaam will apply only if, the Pronoun Haa is preceded by; an Original sukoon, or a silent Alif or a fat'ha e.g.

2. **Imaalah** الإِمَالَة : This is bringing (inclining) the Fat'ha close to a Kas'ra and inclining the Alif close to a Yaa without complete transformation nor complete exaggeration. Or pronouncing the Alif that has Imaalah, between an actual Alif and an actual Yaa thereby producing a sound between Alif (ا) and Yaa (ي). It occurs in Suratul Hud V:41 . It will sound like 'majaraayha' this is called the Greater Imaalah الإمالةِ الكُبرىٰ.



Imaalah is divided into two;

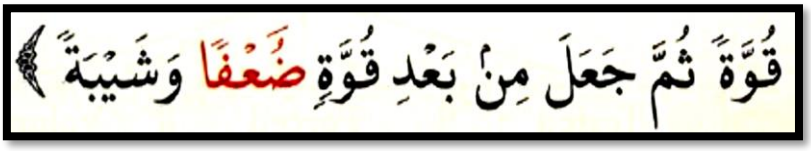
- Greater Imaalah الإمالةِ الكُبرىٰ (50% Alif and 50% Yaa), the example is found in suratul Yusuf V:11.
- Lesser Imaalah الإمالةُ الصُغرىٰ / الأمالة بين بين / التقليل (75 % closer to Alif and 25% closer to Yaa), there is no example in the recitation of Hafs, it is found in other Qiraa'ats e.g. Warsh.

3. **Tas'heelu Hamza** : This is pronouncing an Eased Hamza الهمزة المسهلة between an Actual Hamza (ء) and a letter of madd which is similar to its vowel (either fat'ha/damma/kas'ra). It occurs in Suratul Fussilat V:44  ,the tas'heel is on the second Hamza. Here you pronounce the Eased Hamza with a fat'ha between an actual hamza and an Alif (ا). In tas'heel the vocal cords are not completely closed, a little gap is left, so that partial sound of Hamza can be heard.

4. Connecting : inorder to prevent the meeting of two silent letters of Suratul Al-Imran (م and first ل in the name of Allah) when connecting the two verses. We put a fat'ha on the meem so that it becomes like this . This can then be read in 2 ways in relation to the ي before the meem in the spelling of the letter;
   i. lengthening it 6 harakas (the meem is still considered as Maddul-Laazim Kalamee even while having a vowel)
   ii. lengthening it 2 harakas (the rule Maddul-Laazim Kalamee is not considered due to the vowel on the meem)

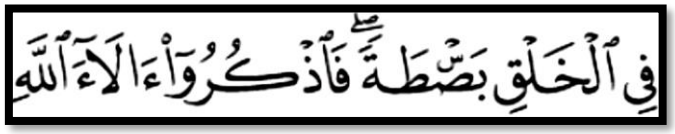
5. The rule of in suratul Naml V:36, the ي with fat'ha in continuing recitation can be read in 2 ways when stopping;
   i. making the Yaa silent and reading the noon with a Maddut-Tabeeiy with 2 harakas.
   ii. Dropping the Yaa and stopping on the ن with either Rawm or a Sukoon

6. The rule of in Suratul Ruum V:54, the letter ض can be read with either a fat'ha or a damma;



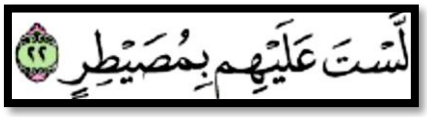
7. **س vs ص:** In the Arabic Language, 2 particular verbs بَسَطَ وسَيْطَرَ, some Arabs made the letter س in these verbs heavy because it lies close the elevated letter ط, so they say بَصَطَ and صَيْطَرَ. This is in accordance with the dialect of these tribes. Four such words are found in the Qur'an where they are written with the letter ص. Where you find a small Seen (س) on a Saad (ص), this indicates that it is preferred to pronounce a Seen (س), instead of a Saad (ص) e.g.
   i. Suratul Baqarah V:245

   ii. Suratul A'raf V:69



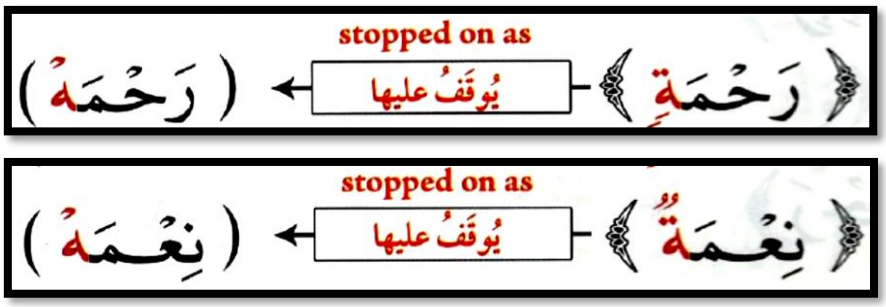
   And where the Seen (س) is written under the Saad (ص), then it is permissible to recite either with Seen (س) or Saad (ص), but recitation with the Saad (ص) more known e.g.
   iii. Suratul Tur V:37

   iv. In Suratul Gashiyah V:22, it is preferred to recite with Saad (ص) only.

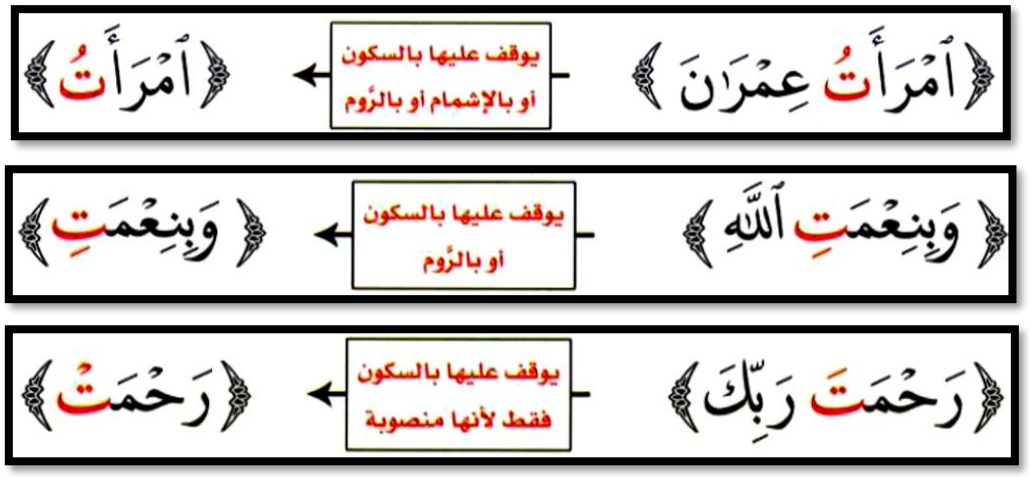


<u>The Feminine Haa (ـه) and Feminine Taa (ت)</u>

This is a Haa (ه) which is attached to the end of nouns to indicate they are feminine words. It is pronounced as a Taa (ت) when joining (continuing recitation) and pronounced as a saakin Haa (ه) when stopping, and neither Rawm nor Ishmaam is applied to it, e.g.;



Some feminine Haa (ه) are written as an open Taa (ت) بالتاءِ المبسوطة-in the Qur'an, in accordance with the accent of some Arabs who stop with a Taa (ت) on such words. They are pronounced as Taa (ت) in both stopping and continuing recitation according to the narration of Hafs. Rawm and Ishmaam can be applied to it.



This is a Taa (ت) which is attached to verbs to indicate that the doer of the verb is feminine. It is pronounced as a Taa (ت) when joining (continuing recitation) and when stopping.

Hafs an Aasim will stop on all these words with an open/flat Taa (as indicated by Ibn Jazari that they are written with a flat Taa), since Hafs always stops in accordance with the rasm (writing) of the Mus'haf.

THE ACCENT النَّبْر

Linguistically it means urging, intense screaming.

In Acoustics: It is to put stress/pressure on a certain letter so that its sound is a little louder than the neighbouring letters.

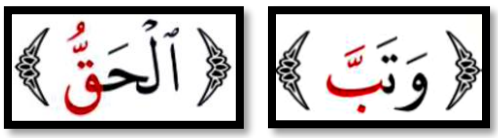
There are five topics concerning Accent, and here are the explanations.

1. When stopping on a double (mushaddad) letter as seen below;

There are 2 exceptions to the double (mushaddad) letter, where there is no need to apply any stress.

- The first is when stopping of a double (mushaddad) Noon or Meem;

- The second is when stopping on a letter of Qalqalah;

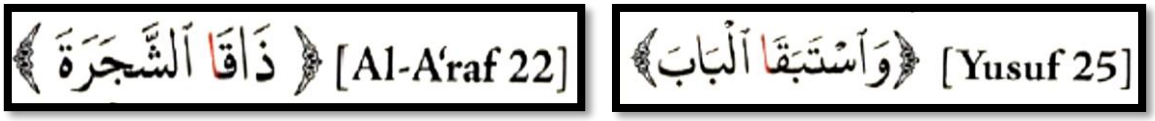


2. When stopping on a double (mushaddad) Waaw or Yaa;

3. When transitioning from a letter of madd to the first letter of a mushaddad;

4. When stopping on a Hamza preceded by a letter of Madd or Leen;

5. When dropping the dual Alif (ألف التثنية) or collective (Waaw) (واو الجماعة) to avoid meeting of two letters with sukoon when its pronunciation might be confused with the singular;



As opposed to this word in Suratul A'raaf V:189, there is no need for stress here because there is no confusion with the singular word.

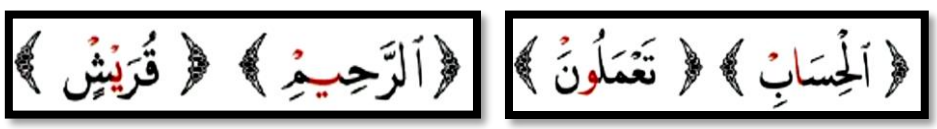
Note: care should be taken when stopping on a word in the Qur'an in order to pronounce clearly the last letter of word.

<u>The Meeting of Two Silent Letters in One Word</u>

It is possible for two silent letters to come together in a single word, this may be in two cases;

1. When the first of the two letters is a madd letter or a letter of leen, e.g.

2. When the sukoon of the second letter is a temporary sukoon (the sukoon is due to stopping), e.g.

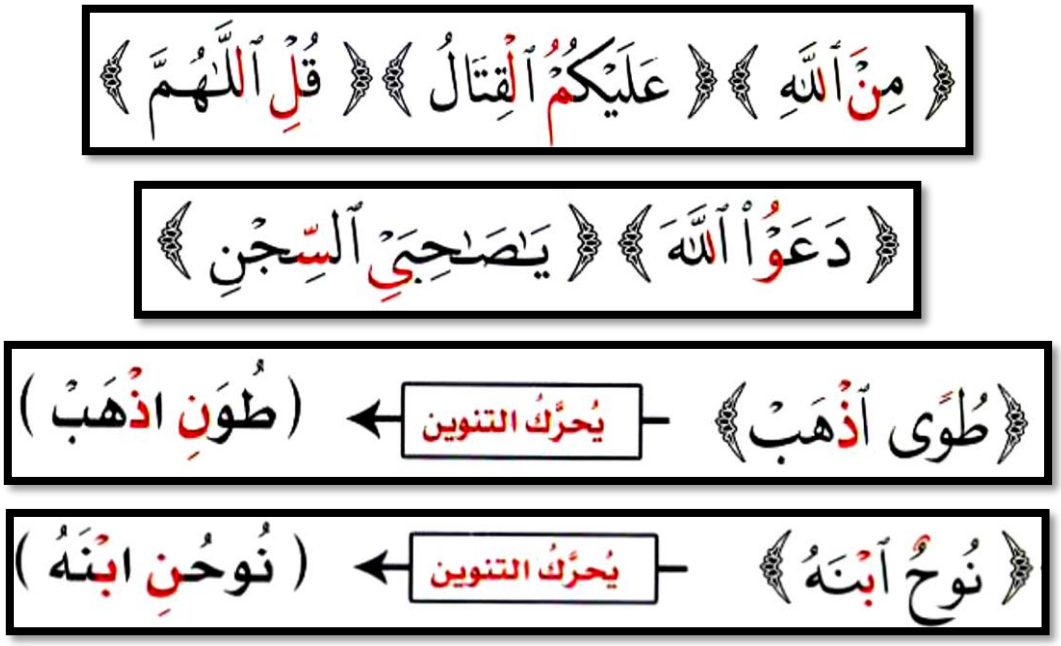


<u>The Meeting of Two Silent Letters in Two Words</u>

The Arabs do not bring together two silent (saakin) letters in two words. In case that happens within their speech, they get rid of it by one of the following ways;

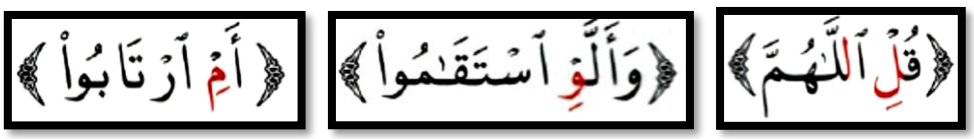
1. Dropping the first letter verbally if it is a madd letter, examples are;

2. By putting a haraka on the first saakin letter, if it an original letter (not a letter of madd) or a letter of leen (a Waaw or Yaa preceded by a fat'ha) or tanween, examples are;



The tanween is given a haraka (kas'ra)

The original rule for getting rid of the meeting of two silent letters in two words is to give the first silent letter a kas'ra, such as;



This rule may be contradicted (breached), either by;

1. By giving the first saakin letter a fat'ha (because it is considered the lightest vowel), e.g.

The Meem in the Alif Laam Meem, is given a fat'ha

2. By giving the first saakin letter (the plural meem) a damma, e.g.

3. By giving the first saakin letter a vowel similar to it, e.g.

CHAPTER FIVE

Rules of the 7 Alifs أَحْكَم الْأَلِفَات السَّبْع

These are Alifs that appear at the end of a word. They are not read when connecting words during recitation, but only established in pronunciation when stopping on them.

They are more notably called the "Seven Alifaat" or الْأَلِفَات السَّبْع. The indication for these alifs is an oval shape that looks very much like the number zero « 0 » above the Alif. These Seven Alifs occur in seven different words in different places in the Qur'an. These words are:

أَنَا The Alif is dropped when continuing recitation, and the noon is read with only a Fat'ha.	قُلْ إِنَّمَا أَنَا بَشَرٌ مِّثْلُكُمْ Suratul Kahf V:110
لٰكِنَّا The Alif is dropped when continuing recitation, only the Fat'ha is pronounced.	لَّٰكِنَّا هُوَ ٱللَّهُ رَبِّى وَلَآ أُشْرِكُ بِرَبِّىٓ أَحَدًا Suratul Kahf V:38
الظُّنُونَا The Alif is pronounced and established due to stoppage.	وَتَظُنُّونَ بِٱللَّهِ ٱلظُّنُونَا Suratul Ahzaab V:10
الرَّسُولَا The Alif is pronounced and established due to stoppage.	يَقُولُونَ يَٰلَيْتَنَآ أَطَعْنَا ٱللَّهَ وَأَطَعْنَا ٱلرَّسُولَا Suratul Ahzaab V:66
السَّبِيلَا The Alif is pronounced and established due to stoppage.	وَكُبَرَآءَنَا فَأَضَلُّونَا ٱلسَّبِيلَا Suratul Ahzaab V:67
قَوَارِيرَا The Alif is pronounced and established due to stoppage.	وَأَكْوَابٍ كَانَتْ قَوَارِيرَا Suratul Insaan V:15
سَلَاسِلَا As for stoppage, you either establish the Alif or you stop on the Lam with a sukoon and drop the Alif سَلَاسِلْ.	إِنَّآ أَعْتَدْنَا لِلْكَٰفِرِينَ سَلَٰسِلَا۟ وَأَغْلَٰلًا وَسَعِيرًا Suratul Insaan V:15

Hamzatul-Wasl ٱ هَمْزَة الْوَصْل

Hamzatul Wasl (Connecting/Linking Hamza), is an Alif ٱ used for being able to read a word starting with a silent letter (saakin). It can be pronounced at the beginning of a word and skipped when continuing (when it falls between two words).

It is pronounced (established) at the beginning:

And dropped when continuing;

The Connecting/Linking Hamza can be found in;

1. Verbs,
2. Nouns,
3. Articles

1. The Hamzatul Wasl takes a damma when the third letter in a verb has a required damma as in;

Contrary to a word like because the damma of its third letter is incidental(unoriginal), since the command of its singular form is ٱمْشِ, However, the letter **ش** took a **damma** in its plural form, in order to be in harmony with the **و.** This will be read with a kas'ra and other similar verbs such as;

2. The Hamzatul Wasl takes a **kas'ra** when the third letter in a verb has;

- A kas'ra, as in;

- A fat'ha, as in;
- An incidental damma (unoriginal) in;

All the above will be pronounced with a kas'ra even though the third letter has a damma (but unoriginal, temporary). The original vowel of the third letter is actually a kas'ra.

Some scholars also mentioned «وامضوا» *among the above five verbs.*

3. The Connecting Hamza in nouns is always pronounced with a kas'ra as in;

The Connecting Hamza can be found in only one article (harf), which is the definite article « ال », and it is always read with a fat'ha as in;

The symbol of Hamzatul Wasl is an Alif with the tip the letter ص on it, like this (ٱ) هكذا : (صِلَة)

meaning connect.

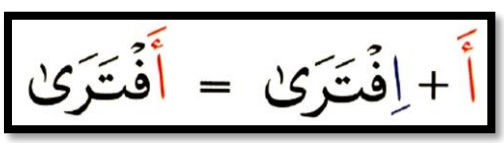
Hamzatul-Qat'a همزةَ القطع

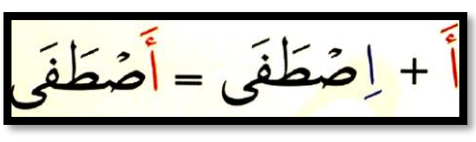
It is the hamza which is pronounced at the beginning of the word and when continuing and when stopping, examples are;

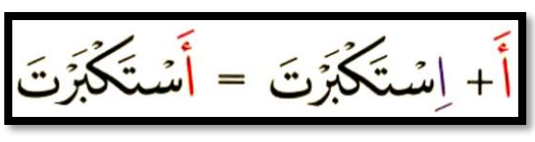
Arabs do not join two hamzas, the second of which is silent (saakin), in their speech. In case this occurs, they replace the second silent hamza with a madd letter similar to the vowel of the first hamza, known as Substitution Madd (مد البدل), examples are;

When pronouncing a word that has a Hamzatul Wasl preceding a silent (saakin) Hamzatul Qat'a, we substitute the saakin Hamzatul Qat'a for a madd letter similar to the vowel of the Hamzatul Wasl, examples are;

When a Hamzatul Qat'a precedes a Hamzatul Wasl in a verb, the Hamzatul Wasl is dropped in both writing and pronunciation, examples are;

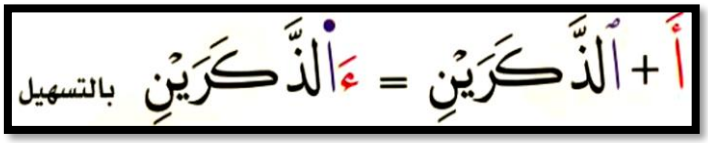




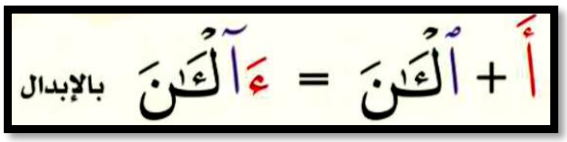


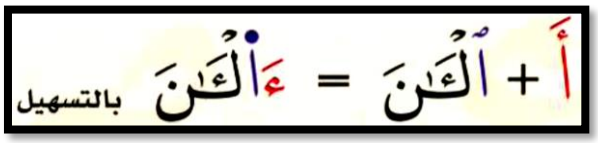
When a Hamzatul Qat'a precedes a Hamzatul Wasl of the definite article« ال », the Arabs keep the Hamzatul Wasl and change it by Substitution (بالإبدال) or by Easing (بالتسهيل), examples are;

by substitution

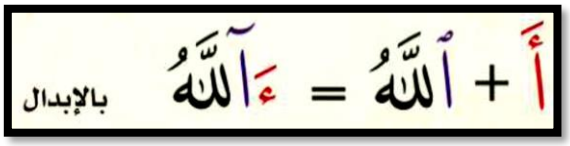


by easing





by substitution by easing



by substitution by easing

When a Hamzatul Qat'a precedes a Hamzatul Wasl of a noun, the Hamzatul Wasl drops in both pronunciation and writing, examples are;

<u>The Science of Stopping الوقف and Starting الابتداء and the Benefits of knowing it</u>

It is the knowledge of rules by which one knows the positions of stopping and those of starting while reciting the Qur'an, and where it is correct or incorrect to stop or start.

Benefits: Preservation of the Qur'anic text from having a word ascribed to a sentence other than its own, so that the structure gets corrupted and the meaning changed, and also protecting it from seperation of co-related meanings.

Stopping is to break the voice at a Qur'anic word for a time during which one usually takes a breath, with the intention of resuming the recitation.

Types of Stops

1. Tested اختياريّ
2. Forced اضطراريّ
3. Voluntary اختباريّ (Permissible جائز and Impermissible غيرُ جائز)
   - Permissible جائز (Complete تامٌّ, Sufficient كافٍ and Good حَسَنٌ)
   - Impermissible غيرُ جائز (Ugly قَبيحٌ – Repulsive)

Complete Stop: It is to stop on a Qur'anic word which is not related to the word that follows it in grammar/wording (parsing) nor in meaning, so that the reciter stops on it and then starts with that which follows it, e.g.

begin إِنَّ ٱلَّذِينَ كَفَرُوا۟ سَوَآءٌ عَلَيْهِمْ stop وَأُو۟لَٰٓئِكَ هُمُ ٱلْمُفْلِحُونَ ﴿٥﴾

Note: the end of every surah is a complete stop.

Sufficient Stop: It is to stop on a Qur'anic word which is connected to what follows it in meaning but not in grammar/wording (parsing), so that the reciter stops on it and then starts with that which follows it, e.g.

begin خَتَمَ ٱللَّهُ عَلَىٰ قُلُوبِهِمْ stop أَمْ لَمْ تُنذِرْهُمْ لَا يُؤْمِنُونَ ﴿٦﴾

Note: the relationship between a complete stop and a sufficient stop is that, you can stop at a point and begin with what follows.

Good Stop: It is to stop on a Qur'anic word which is related to what follows it in both meaning and grammer/wording (parsing), although stopping on it will give a complete meaning, the reciter can stop on it, but should not start with that which follows it, unless it is at the end of an ayah. This means the reciter can stop but in order to continue, there is need to go back and read the last few words before that, in order to give complete meaning, e.g.

﴿ بِسْمِ ٱللَّهِ ٱلرَّحْمَٰنِ ٱلرَّحِيمِ ﴾ ﴿ ٱلْحَمْدُ لِلَّهِ رَبِّ ٱلْعَٰلَمِينَ ﴾

In the examples above, if you stop on the word لِلَّهِ, it is disliked to continue with what follows ٱلرَّحۡمَٰنِ ٱلرَّحِيمِ or رَبِّ ٱلۡعَٰلَمِينَ. Inorder to give a complete meaning the reciter must go back and then connect the words.

﴿ كَذَٰلِكَ يُبَيِّنُ ٱللَّهُ لَكُمُ ٱلۡأٓيَٰتِ لَعَلَّكُمۡ تَتَفَكَّرُونَ ﴿٢١٩﴾ فِي ٱلدُّنۡيَا وَٱلۡأٓخِرَةِ ﴾

﴿ وَإِنَّكُمۡ لَتَمُرُّونَ عَلَيۡهِم مُّصۡبِحِينَ ﴿١٣٧﴾ وَبِٱلَّيۡلِۗ أَفَلَا تَعۡقِلُونَ ﴾

The examples above are permissible for a reciter to stop on them since they occur at the end of a verse and continue with what follows (a new ayah), because it is a sunnah to stop at the end of every verse.

Every complete stop is followed by a complete beginning. Likewise every good stop is followed by a good beginning.

Ugly (disliked) Stop: It is to stop on a Qur'anic word which is related to that which follows it in both grammar/wording (parsing) and meaning, so that stopping on it gives an **incomplete or wrong** meaning. The reciter should not stop on it deliberately, and if he is forced to stop, then he should go back and repeat the last few words (in order to find a stop sign or a place where it will give complete meaning), e.g.

﴿ إِنَّ ٱللَّهَ لَا يَغۡفِرُ don't stop deliberately,

﴿ إِنَّ ٱللَّهَ لَا يَغۡفِرُ أَن يُشۡرَكَ بِهِۦ ﴾ go back and repeat,

﴿ يَٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُواْ لَا تَقۡرَبُواْ ٱلصَّلَوٰةَ don't stop deliberately,

﴿ يَٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُواْ لَا تَقۡرَبُواْ ٱلصَّلَوٰةَ وَأَنتُمۡ سُكَٰرَىٰ ﴾ go back and repeat,

﴿ وَتَرَكۡنَا يُوسُفَ عِندَ مَتَٰعِنَا فَأَكَلَهُ don't stop deliberately,

﴿ وَتَرَكۡنَا يُوسُفَ عِندَ مَتَٰعِنَا فَأَكَلَهُ ٱلذِّئۡبُ ﴾ go back and repeat,

Note: the relationship between a good stop and an ugly stop is that in both stops the Qur'anic word is related to that which follows it in both grammar/wording (parsing) and meaning, so when you stop due to necessity or for review (teaching), you cannot begin with what follows except in the case of a good stop when it comes at the end of a verse, but as for the ugly stop you cannot begin where you stopped due to a necessity, you have to go back.

Two important rules to note about stopping;

1. Stopping at the end of verses is a sunnah (the Prophet (S.A.W) used to stop at the end of every verse).

2. There is no stopping which is obligatory or forbidden in the Qur'an except that which corrupts the meaning.

قال الإمام ابن الجزري رحمه الله ت833هـ

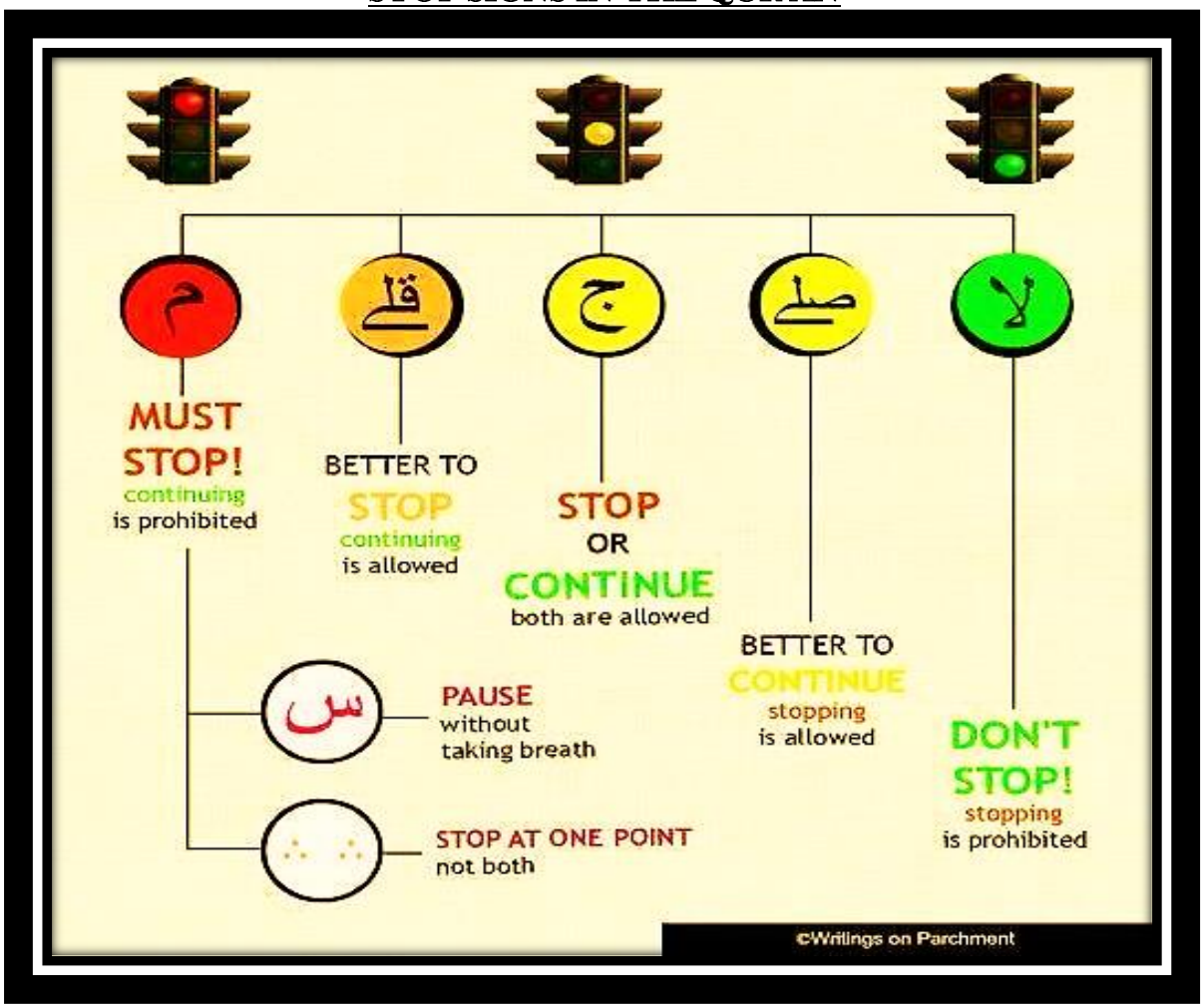
في منظومته المقدمة في ما يجب علي قارئ القرءان أن يعلمه

وَلَيْسَ فِي الْقُرْآنِ مِنْ وَقْفٍ يَجِبْ وَلَا حَرَامٌ غَيْرُ مَا لَهُ سَبَبْ

There is no stop (waqf) in the Qur'an which is obligatory nor a stop (waqf) which leads to prohibition, except for a reason (which leads to the prohibition e.g. to stop at a place which corrupts the meaning of the verses).

Note: if a reciter does not know where to stop, he should learn the stop signs of the Qur'an and try to stop at them, in case the reciter is forced to stop because he/she ran out of breath, they should go back a few words, catch a deep breath and try to reach and stop at the stop signs or a place where it will give a complete meaning.

STOP SIGNS IN THE QUR'AN



الْوَقْف اللَّازِم | الْوَقْف الْكافِي | الْوَقْف الْجَائِز | الْوَقْف الْحَسَن | الْوَقْف الْمَمْنُوع

الْوَقْف الْمُتَقَدِمَيْن

∴ ∴

م عَلَامَة الوَقْفِ اللَّازم

This is the sign for Compulsory Stop, it is highly recommended that you stop in order to give the verse a complete meaning (if you don't stop, it doesn't become a sin but it is highly disliked).

ج عَلَامَة الوَقْفِ الجَائِز جَوَازًا مُسْتَوِيَ الطَّرَفَيْن

This symbol indicated, it is permissible to stop and it is also permissible to continue.

قلى عَلَامَةُ الوَقْفِ الجَائِز مَعَ كَوْنِ الوَقْفِ أَوْلَى

This symbol indicates, it is permissible to continue but it is preferred to stop.

صلے عَلَامَةُ الوَقْفِ الجَائِزِ مَعَ كَوْنِ الوَصْلِ أَوْلَى

This symbol indicates, it is permissible to stop but it is preferred to continue.

∴ ∴ عَلَامَةُ تَعَانُقِ الوَقْفِ بِحَيْثُ إِذَا وُقِفَ عَلَى أَحَدِ المَوْضِعَيْنِ لَا يَصِحُّ الوَقْفُ عَلَى الآخَرِ

This symbol indicates related stopping in which case, if the you stop at one of the two signs you should not stop at the other (you cannot stop at both signs).

﴿ ذَٰلِكَ ٱلْكِتَٰبُ لَا رَيْبَ ۛ فِيهِ ۛ هُدًى لِّلْمُتَّقِينَ ﴾

Hafs used to observe the Qur'anic script (writing) regarding stopping at that which is written connected or disconnected of Qur'anic words.
So, it is correct for the reciter to stop (whether forced or tested) on the first or second word of that which is written disconnected in the holy Qur'an, e.g.

﴿ عَن مَّا ﴾ ﴿ مِن مَّا ﴾ ﴿ أَن لَّا ﴾

As for that which is written connected, the reciter may stop only on the second word, e.g.

﴿ عَمَّا ﴾ ﴿ مِمَّا ﴾ ﴿ أَلَّا ﴾

How to stop on certain words in the Qur'an

Those (words) in which the Alif has been dropped;

﴿ يَٰٓأَيُّهَ ٱلسَّاحِرُ ﴾ الزُّخرف (٤٩) يُوقَف عليها ﴿ يَٰٓأَيُّهْ ﴾

﴿ فِيمَ أَنتَ ﴾ النَّازعات (٤٣) يُوقَف عليها ﴿ فِيمْ ﴾

﴿ مِمَّ خُلِقَ ﴾ الطَّارق (٥) يُوقَف عليها ﴿ مِمّْ ﴾

Those (words) in which the Waaw has been dropped:

Note: Though originally it is (وَصَالِحُوا) ,it was written in the Holy Qur'an with the intention of continuing recitation, this is due to the Waaw dropping in pronunciation because of the meeting of two saakin letters.

Those (words) in which the Yaa has been dropped;

That which is written joined or seperated;

It is written connected in 5 place, among them is;

Stopping on the light emphatic Noon which is written as a Tanween of Nasb (fat'ha); you stop on it with a madd Alif.

Ibn Maalik said about the light emphatic Noon in his famous 'Alfiyyah':

'After a fat'h, substitute a Noon for an Alif, at stopping as you say قِفَنْ *instead of* قِفَا *,*

Those (words) in which one of the two Yaa's has been dropped in script. The Arabs at the time of the prophet never put in writing two neighbouring Yaa, Waaw or Alif when they come at the end of a word, the last letter of the two which is saakin will be dropped in written but not in pronunciation. The small yaa you see written was added by the scholars after the prophet and the companions in order to simplify understanding and recitation;

The above example is written with only one Yaa because of the rule of preventing the meeting of two silent letters, so it was written as only one Yaa and the second Yaa dropped. But if you are stopping on it alone, you have to pronounce it with 2 Yaa's the way it was originally, this is mentioned by Ibn Jazari in his book 'Nash' in the chapter of Tanbiiyh.

Stopping on a Hamza which is written as a Yaa;

Stopping on a Hamza which is written as a Waaw;

<u>Allowed ways to read between Suratul Anfaal and Suratul Taubah</u>

1. Stopping at the end of Suratul Anfaal, and then starting with the beginning of Suratul Taubah

2. Pausing at the end of Suratul Anfaal without taking a breath, and then starting with the beginning of Suratul Taubah.

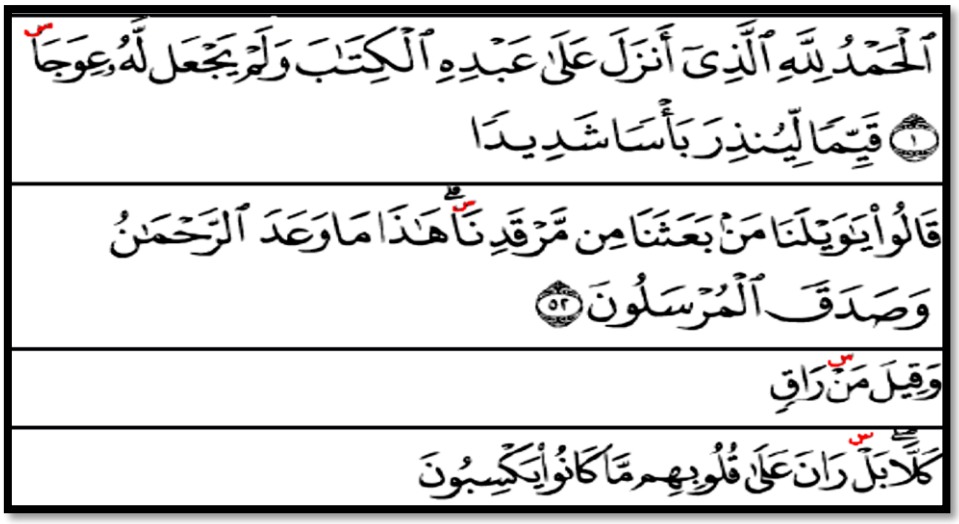
3. Joining the end of Suratul Anfaal with the beginning of Suratul Taubah in one breath.

Note: join the end of Anfaal with the beginning of Taubah in one breath and maintaining rules of noon saakinah and tanween by performing Iqlaab/Qalb.

<u>Comparism between Stopping, Breaking and Pausing</u>

- Stopping الوَقف
  This is to break the voice at a Qur'anic word for a time within which a breath is usually taken, with the intention of resuming the recitation.
- Breaking القَطْع
  This is to break the voice at a Qur'anic word with the intention of turning away from the recitation. Its location is the end of the verses that have complete meaning.
- Pausing السَّكت (Sak't)
  This is to break the voice at a Qur'anic letter for a time within which a breath is not usually taken, with the intention of resuming the recitation. Sak't is categorized into Obligatory and Allowed.

i. Obligatory Sak't



Suratul Kahf V:1, Yasin V:52, Suratul Haqqa V:28. As for Suratul Qiyamah V:27 and Mutaffifin V:14 there will be a temporary pause because the Sak't will prevent Idghaam.

ii. Allowed or Permitted Sak't

When connecting verse 28 and 29 of Suratul Haqqah, Idghaam of the two Haa (هـ) is permissible when joining the 2 verses.

When connecting the end of Suratul Anfal and the beginning of Suratul Taubah.

Sak't is represented by a small Seen (س) above the letter.

<u>Types of Starts</u>

1. Tested Start اختباريّ
2. Voluntary Start اختياريّ : Real start ابتداءٌ حقيقيٌّ and Additional start ابتداءٌ إضافيٌّ

- Real start: this is at the very start of the recitation of the Qur'an (i.e. without previously reciting anything in that session or sitting) whether in Salah or otherwise.

- Allowed (complete) جائز (تامٌّ) : this is to start recitation at the beginning of a surah or story or a verse who's meaning is independent of the previous verse (clear meaning).
- Not allowed غيرُ جائز : this is to start recitation from the middle of a topic which makes the listener not to understand the first part (not to have full or clear idea of the topic).

➢ Additional or Extra start: this is the start preceded by a previous recitation (i.e. the reciter had read something of the Qur'an previously, and then stopped for a reason) in the same session or sitting, the reciter now wants to continue recitation. This is divided into two;

- Allowed جائز (Complete تامٌّ , Sufficient كافٍ and Good حَسَنٌ)
- Not allowed غير جائز (Ugly قبيحٌ)

Complete start: it is to start with a Qur'anic word which is neither connected with what precedes it in grammer/wording (parsing) nor in meaning, as when starting at the beginning of a Surah, e.g.

﴿ وَلَقَدۡ أَرۡسَلۡنَا نُوحًا إِلَىٰ قَوۡمِهِۦٓ ﴿٢٤﴾ سورة هُود

Note: the beginning of each Qur'anic surah, is a complete allowed real start.

Sufficient start: it is to start with a Qur'anic word which is related to what precedes it in meaning, not in grammer/wording (parsing) e.g.

Previous verse, ﴿ إِنِّيٓ أَخَافُ عَلَيۡكُمۡ عَذَابَ يَوۡمٍ أَلِيمٖ ﴿٢٦﴾

فَقَالَ ٱلۡمَلَأُ ٱلَّذِينَ كَفَرُواْ ﴾

Sufficient start, سورة هُود

Note: this type of start is correct in the additional start and not in the real start because the words are related to what comes before (in meaning). Starting from them at the beginning of a recitation in one session or sitting (without previously reading anything in the same session) will give an unclear or corrupt meaning.

Good start: it is to start with a Qur'anic word which is related to what precedes it in grammer/wording (parsing) and meaning. This is acceptable only if the reciter starts at the beginning of verses. Starting at the beginning of verses with a good start is more preferable if the reciter had previously recited some part and stopped in order to give a clear understanding and idea of the chapter.

Previous verse, ﴿ وَإِنَّكُمْ لَتَمُرُّونَ عَلَيْهِم مُّصْبِحِينَ ﴿١٣٧﴾

Good start, ﴿ وَبِٱلَّيْلِ أَفَلَا تَعْقِلُونَ ﴾ الصافات

Previous verse, ﴿ لَعَلَّكُمْ تَتَفَكَّرُونَ ﴿٢١٩﴾

Good start, ﴿ فِى ٱلدُّنْيَا وَٱلْءَاخِرَةِ ﴾ البقرة

It is disliked to start from such place head-on, without previously reading something.

Ugly start: it is to start with a Qur'anic word which is related to that which precedes it in grammer/wording (parsing) and meaning, in places other than the beginning of verses, this is not allowed because it corrupts or gives a different meaning, e.g.

Stop, ﴿مَثَلُهُمْ كَمَثَلِ ٱلَّذِى ٱسْتَوْقَدَ نَارًا﴾ يَقِفُ

Then begin (this is disliked), ثمَّ يَبدأُ ﴿فَلَمَّآ أَضَآءَتْ مَا حَوْلَهُ﴾ البقرة (١٧)

Stop, ﴿إِنَّ ٱللَّهَ لَا يَسْتَحْىِۦٓ أَن يَضْرِبَ مَثَلًا مَّا﴾ يَقِفُ

Then begin (this is disliked), ثمَّ يَبدأُ ﴿مَّا بَعُوضَةً فَمَا فَوْقَهَا﴾ البقرة (٢٦)

Note: always choose to begin recitation of the Qur'an from a part that has a clear meaning inorder to give the listener a clear comprehension of the verse or surah e.g. start from the beginning of a surah, or a story or a decree etc.

<u>How to begin certain words in the Qur'an</u>

﴿ وَأَصۡحَٰبُ لۡـَٔيۡكَةِ ﴾
ص (١٣)
يُبدَأُ بها
(ٱلۡـَٔيۡكَةِ)

﴿ بِئۡسَ ٱلِٱسۡمُ ﴾
الحُجرات (١١)
يُبدَأُ بها
﴿ ٱلِٱسۡمُ ﴾ أو (لِٱسۡمُ)

﴿ ٱلَّذِى ٱؤۡتُمِنَ ﴾
البقرة (٢٨٣)
يُبدَأُ بها
﴿ اُوتُمِنَ ﴾

﴿ وَإِنِ ٱمۡرَأَةٌ ﴾
النساء (١٢٨)
يُبدَأُ بها
﴿ اِمۡرَأَةٌ ﴾

﴿ إِنِ ٱمۡرُؤٌاْ ﴾
النساء (١٧٦)
يُبدَأُ بها
﴿ اِمۡرُؤٌاْ ﴾

﴿ عِيسَى ٱبۡنُ مَرۡيَمَ ﴾
آل عمران (٤٥)
يُبدَأُ بها
﴿ اِبۡنُ مَرۡيَمَ ﴾

(*)
﴿ أَنِ ٱمۡشُواْ ﴾
ص (٦)
يُبدَأُ بها
﴿ اِمۡشُواْ ﴾

﴿ فَقَالُواْ ٱبۡنُواْ ﴾
الكهف (٢١)
يُبدَأُ بها
﴿ اِبۡنُواْ ﴾

﴿ ثُمَّ ٱقۡضُواْ ﴾
يونس (٧١)
يُبدَأُ بها
﴿ اِقۡضُواْ ﴾

﴿ فِى ٱلسَّمَٰوَٰتِ ٱئۡتُونِى ﴾
الأحقاف (٤)
يُبدَأُ بها
﴿ اِيتُونِى ﴾

These 4 verbs just above are started with a connecting hamza having a kas'ra because the third letter of each word has a presented (unoriginal) damma, the original vowel in the singular verb is a kas'ra.

EVOLUTION OF THE ARABIC ALPHABETS

The Glorious Qur'an was written at the time of the Prophet (S.A.W) free of dots, vowels and Hamzahs in accordance with the Arab's custom in writing at that time. That was not a problem for them as it was their own language and they were its experts, speaking it and reading it customarily and instinctively.

The Drawing (design) of the Arabic letters is part of the body of the letter written in the presence of the Prophet (S.A.W).

The vocalization is the dotting and vowelization, which is any addition to the letter such as the vowels (harakaat), and this is the jurisprudence (sound judgment) of the scholars (it was not done during the time of the Prophet (S.A.W)).

With the spread of Islam all over the earth and non-Arabs embracing it and mingling with the Arabs, mistakes in the Arabic language and recitation of the Qur'an began to occur and become apparent. The non-Arabs found it difficult to read the Qur'an because there were no dots nor vowels signs on the letters.

Abul Aswad Du'ali (Arabic: أبو الأسود الدؤلي) 689CE/69AH) was the first to place vowels (parsing) as dots on the Arabic letters. He was a successor (taabieey) and a close companion of Ali ibn Abi Talib and a scholar of grammar. He learned the Qur'an from Uthman Ibn Affaan and Ali Ibn Abi Talib, and also narrated from Umar, Ali, Abu Dharr, Ubay, Abu Musa, Ibn Abbas, Ibn Mas'uud and others. He was the Head Judge in Basra and a Scribe for Ibn Abbas during the Caliphate of Umar (R.A).

Once Abul Aswad heard a nomad reciting the Qur'an and made a mistake saying **(أن الله بريء من المشركين ورسولِه)** , the nomad used kas'ra on the Laam in the word **رسوله** instead of damma أَنَّ ٱللَّهَ بَرِيٓءٌ مِّنَ ٱلْمُشْرِكِينَ وَرَسُولُهُۥ , Abul Aswad quickly responded, 'Allah forbid, Allah will never be free from (abandon) his Messenger'. I never thought the people's situation (mistake in recitation) has become this way'.

It was also narrated that His daughter once asked him in amazement while looking towards the sky '*Is there anything more beautiful than the sky' (she used a damma on the last letter of* أجمل).

So, he replied 'its stars'.

So, she said 'I wasn't asking a question, but I was amazed by the beauty of the sky'.

So, he replied 'then, open your mouth and clarify your vowel (i.e. to pronounce the word أجمل *with a damma instead of a fat'ha).*

Abul Aswad on the instruction of Ali ibn Abi Talib, is credited with inventing a system of placing dots (نَقطَ إعرابٍ) as vowels (parsing) on the Arabic letters. He would place a red dot above a letter as a sign of fat'ha, a dot in front of the letter as a sign of damma, a dot below the letter as a sign of kas'ra and two dots as a sign of tanween.

He chose a man from the tribe of Abd Qays and said to him 'take the copy of the Qur'an and a dye which contrasts the color of the ink. When I open my lips, put one dot above the letter, when I circle them put the dot beside the letter, when I lower them, put the dot beneath it, and when I follow any of these harakas with a ghunnah (i.e. tanween), put two dots. Then he started this process until he completed it.

Although effective, it was still difficult for the non-Arabs to distinguish between the Arabic letters (most of them had very similar form).

As for distinguishing the dotting (نَقطُ الإعجامِ), it was the two students of Abul Aswad, Yahya ibn Ya'mar and Nasr ibn Asim who dotted similar letters with small tilted dashes on the letter to distinguish between them. They used tilted dashes in order not to be confused with the parsing (vowel) dotting of Abul Aswad. They conditioned upon themselves not to increase the number of dot for any letter above three. This system spread and became popular amongst people after them, and it had a great impact in removing confusion and doubts concerning the proper recitation of the Mushaf. All Praise is due for Allah, the All-Wise, All-Knowing.

The letters; ب (بـ), ت (تـ), ث (ثـ)

The letters; ج (جـ), خ (خـ), ح (حـ)

The letters; د (د), ذ (ذ), ر (ر), ز (ز)

The letters; س (س), ش (ش) dots of the sheen now look like a pyramid.

The letters; ص (ص), ض (ض), ط (ط), ظ (ظ)

The letters; ع (ع), غ (غ)

The letters; ف (ف), ق (ق)

The letter; ك (ك)

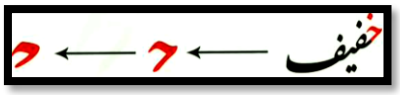
The letters; ن (ن), ي (ي) not at the end of words.

They left these letters م, ل, و, ه and ا undotted because of the absence of similarity.

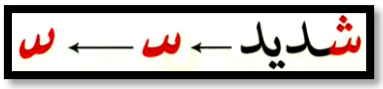
How the trigger-like Kaaf changed into what looks like a Hamza.

When parsing dotting changed from red dots to small madd letters, confusion was no longer an issue, so the distinguishing dotting was changed from tilted dashes to dots, which has been followed to this day.

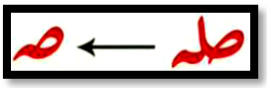
A new "tashkeel" system was developed by Al-Khalil ibn Ahmad Al-Farahidiy (d. 170/175h). He made the sign of the fat'ha an Alif lying down above the letter which has a fat'ha ـَـ ← ـَـ ← ا and the sign of the damma, a small Waw above the letter which has a damma ـُـ ← ـُـ , the sign of the kas'ra a small Yaa pushed facing backward under the letter with a kas'ra. Overtime the upper part of the Yaa vanished and its lower part remained, in the shape of a fat'ha below the letter ـِـ ← ـِـ ← ـِـ ← ـِـ. And he doubled the haraka (vowel) to indicate tanween ـً ـٌ ـٍ, ـًا ← ـًا ← ـًا ←

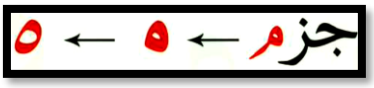


He also invented a symbol for the mushaddad (double) letter which is the upper part of the letter Sheen, which he derived from the word (شَدِيد).



He also made the symbol of the Hamzatul Wasl (connecting hamza), the upper part of a small letter Saad, which is put above the Alif, derived from the beginning of the word (صِلَة).



He also made a symbol for the madd which is from the word. With the passage of time, it changed into the current shape of the elongation we find in the Qur'an.

The general method of the scholars of the western region was to make the symbol of the sukoon a hollow circle, which was taken from the last letter of the word (جَزْم).